

# SCHOOL ARTS





#### A PICTURE OF THE UNITED STATES IN MAP FORM

Have you ever seen the entire United States in just one illustration? Just imagine having the entire country spread out before you and to know just what is raised in each state as well as many of the World's spots of interest such as the Natural Bridge, Yellowstone Park, The Alamo, the Yosemite National Park, and so on. Well, it has come true and the American Airlines have put out a grand map which is printed in full colors on a large sheet of paper, 32 by 24 inches. It is more than simply a products map and industry map, it is really a picture of the entire United States and one of these big maps is yours for the really small cost of only 10 cents which if you will send it to the Secretary, *School Arts Family*, 146 Printers Building, Worcester 8, Massachusetts you will receive direct from the American Airlines a copy of this wonderful map. I have never seen anything like it.

And if you would like to have a World map put out by the American Airlines that shows all the products that are used to build an airplane, then here it is. The center of the map shows the distances from the United States to all points in the World and this big map which is 32 inches wide and 24 inches high may be yours sent direct to you by American Airlines if you will send 10 cents direct to the Secretary, *School Arts Family*, 146 Printers Building, Worcester 8, Mass.

#### NEW ARTISTIC WORLD MAP

Spread out before me is a great big map—so big it nearly covers the top of the desk and it measures 24 inches high and 38 inches long. This is a map of the World showing the British Commonwealth of Nations. To begin with, it is one of the most colorful maps I have seen and you will delight in the contrast which the artists have been able to work out in making this grand map.

Across the bottom are shown by symbols what products are grown or manufactured in every one of the Nations making up the British Empire, thus making it a resource map of the British Empire.

Here is a treat for members of the *School Arts Family* which may be obtained for a total of only 10 cents to cover postage and mailing expense. Personally I think the little symbols, which are used on the big colored map mentioned in the first part of these notes, are so interesting that any class working on resource maps or industry maps of the United States, or their own state, would find that they were fully repaid just for

these hints and helps on industrial and agricultural symbols.

Now if you would like to have this, be sure to send your request directly here to the Secretary, 146 Printers Bldg., Worcester 8, Massachusetts, and enclose 10 cents with your request.

#### TEACHING AIDS

This little folder published by Westinghouse Electric & Manufacturing Company is a catalog of what is available for teaching. Charles W. McLean, Manager of School Service, tells me that he would be glad to send one of these catalogs to any junior or senior high school teacher. The material offered certainly looks fascinating and when I find titles such as these: "The Stuff Our World Is Made Of," "Eyes and Ears for the Millions" and then turn to a grand full list of wall charts showing "The Entire Electromagnetic Spectrum" also description of wall chart in full colors entitled "The Biggest and Littlest Things in the Universe," it seems to me that here is what one might call hidden treasures for art teaching.

Many people speak about the wealth of America as being calculated in dollars, but when you see the real wealth of America as interpreted by the Westinghouse people through the pamphlets offered in the School Service you will immediately realize that the real wealth of America is without price and that we are the most fortunate people on the face of the earth. Send for one of these catalogs and begin to learn about your wealth. Write to Charles W. MacLean, Manager, School Service, Westinghouse Electric & Mfg. Co., 306 Fourth Ave., Box 1017, Pittsburgh 30, Pa.

#### THIS YEAR

Have you had the same kind of a year that is being reported to me by Members of the Family? They say it was one of the busiest and, what was more important, that it was the year in which they seemed to have gained greater recognition from their own school officials and the public in general.

Recognition comes when work is done and is brought to the notice of school officials and the public. That is one thing that the war has done for us—it has given us a chance to bring our posters, our murals, our craft work and other art work before the eyes of more people.

Certainly art supervisors and teachers are busy—busier than ever before—yes, and accomplishing more than before. But with all this extra work here is what I find in a few cases—some are helping with the Arts and Skills Section of the Red Cross—some are putting in a day a week assisting Occupational Therapists in the hospitals where wounded war veterans are recuperating.

I don't know how it looks to you but to me it looks as if art and art teachers were building a future for their work and for the practical uses of art in the life of this Country.

#### WANTED

Information as to what you would like to see in the Family Circle. Jot down your comments on a postal card and mail today.

Also—if you receive a promotion, move to a new position—or know of some Member of the Family who has been promoted, or moved—mail the information post haste to the

SECRETARY, *School Arts Family*,  
146 Printers Bldg., Worcester 8, Mass.

#### Honored by Eastern Arts Gold Award

Raymond P. Ensign, Consultant in Art Education and Industrial Design, Syracuse, New York, and secretary of the Association for eight years, was given the Award of Honor by the Eastern Arts Association at its 34th Annual Convention in New York. This is the sixth time the Gold Medal and Certificate has been awarded to an outstanding individual "for long and distinguished service in the field of art education."



Raymond P. Ensign

Ensign graduated from the State Teachers College at River Falls, Wisconsin, in 1902. His experience includes: Dean of the School, Chicago Art Institute; Teacher and Head of Design Department, Pratt Institute; Founder and Director of the Berkshire Summer School of Art, Monterey, Massachusetts; Director of the Newark School of Fine and Industrial Art, and Executive Director of the National Association for Art Education.

#### EASTERN ARTS CONVENTION A HUGE SUCCESS

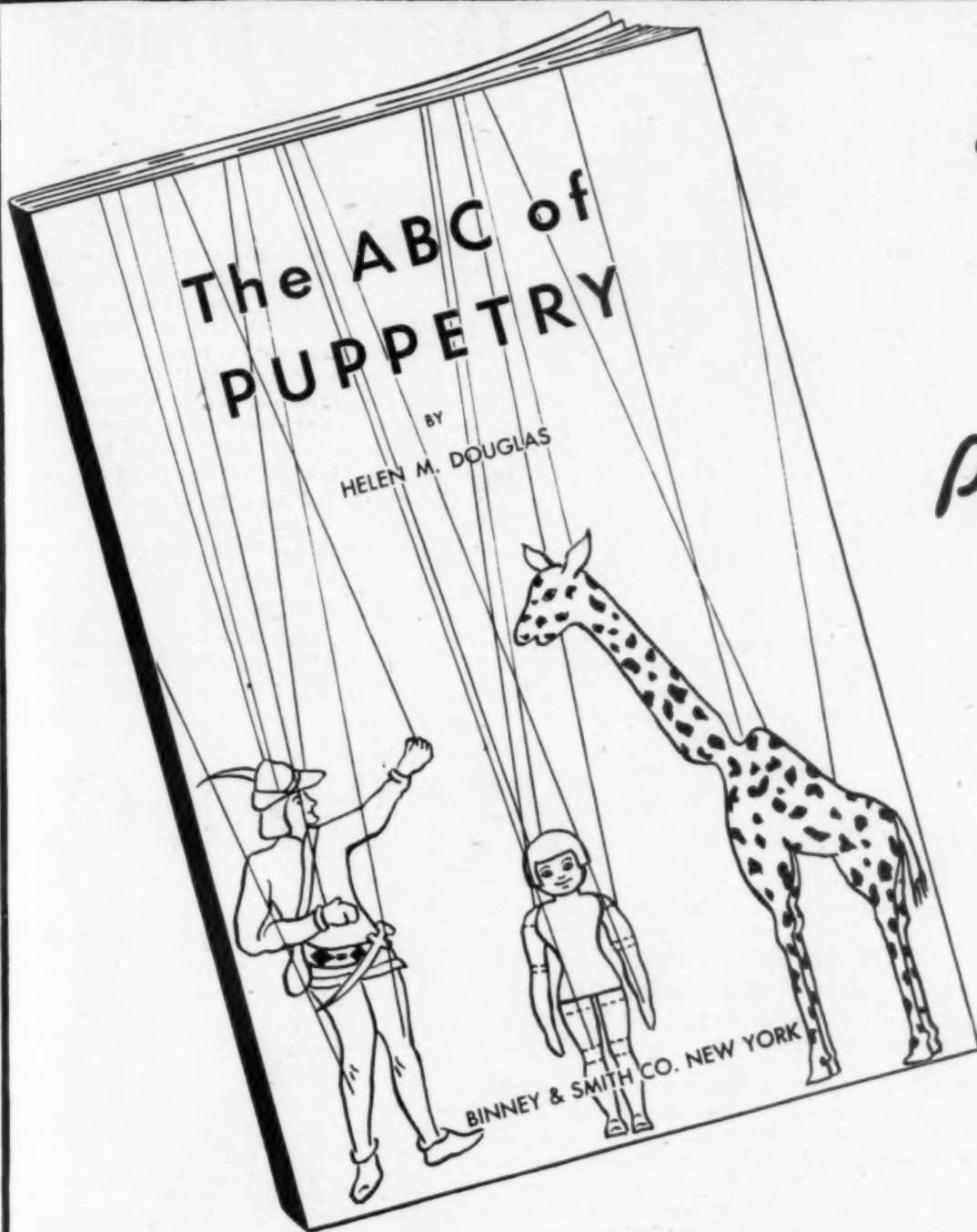
After a year without a convention this year's meeting certainly turned out to be one of the most enthusiastic which it has been our pleasure to attend. It seemed good to be back among all the folks with whom we had worked in the past and to meet old friends for a good warm hand clasp and an answer to the eternal "how are things."

Your Secretary will not trespass upon the Association by giving any information about the talks which can be obtained through the yearly issues of the Bulletin and especially so in the coming "Yearbook" which we understand will be ready sometime the latter part of May or first of June. Of course this goes to all members of the Eastern Arts Association and those who are not members may join by sending membership of \$3.00 to Vincent A. Roy, Secretary, 215 Ryerson Street, Brooklyn 5, New York.

#### NEW EAA OFFICERS

President, Dana P. Vaughan, Director, School of Industrial Arts at Trenton, New Jersey; Vice-president, Italo de Francesco, Head of Art Department at State Teachers College, Kutztown, Pa.; Treasurer, Vincent A. Roy, Head of Teacher Training Department at Pratt Institute, Brooklyn; Council Members: Marjorie J. Billows, County Art Supervisor, Montgomery County Schools in Maryland; Marion Quin, Supervisor of Art in Elizabeth, New Jersey, and Harold F. Lindergreen, Art Director at the Vesper George School of Art in Boston, Mass.





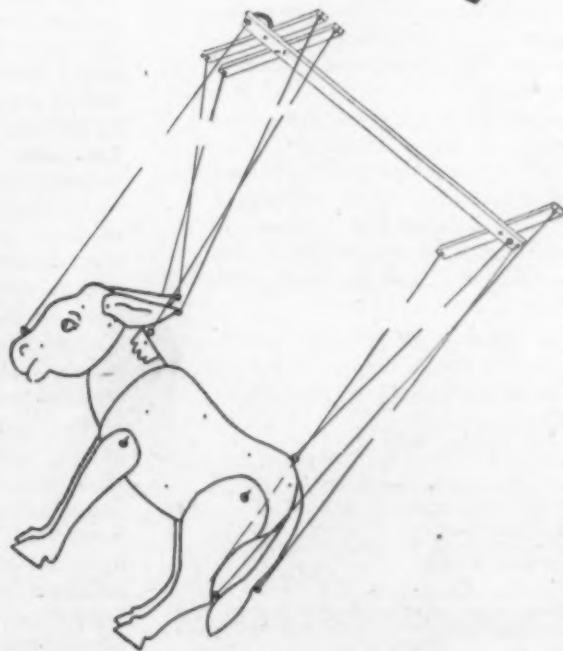
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**"The man is mad!"**

Brunelleschi, the Florentine architect, was called insane when he declared, "I propose to raise a Cupola without a center column and without any framework whatever. It must be turned in the manner of the pointed arch and must be double... the building must be strengthened by the dove-tailing of the stones... the walls must be girt around by strong beams of oak." Brunelleschi's daring plan won a few followers. The architect died, but his design was carried out and the exquisite dome of Santa Maria del Fiore rose majestically over the city. It is Brunelleschi's most famous work.

sign was carried out and the exquisite dome of Santa Maria del Fiore rose majestically over the city. It is Brunelleschi's most famous work.

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This entire series, together with hints on the use of colored inks, has already been reprinted in a little booklet called

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### INTRODUCTION TO THE JUNE SCHOOL ARTS

By Alliston Greene

★ "Juvenile delinquency" is with us again. With the advance of universal war, youthful rectitude seems to retreat. Parents, educators, law enforcement officers, organizations for the training of youth—all are worried because of the apparent growth in the moral delinquency of our boys and girls. The matter is being discussed in public addresses, in magazine articles, in the pulpit—everywhere. Former President Hoover has given us his idea of the reason and its correction. An Eastern Juvenile Court Judge has expressed himself forcibly in the *May Atlantic*; Police Chiefs have added their experience and suggestion for improvement. Is the matter one in which *School Arts* and its readers should have vital interest? If so, how? My answer is yes! How? By precept and example; by constant and insistent presentation of all that is beautiful, enjoyable, reasonable, in our teaching—whether art or other subjects.

The contributor of the first article in this June number, Lydia Morrow Reeder, Columbus, Ohio (page 327), has quite naturally but probably unintentionally hit upon one of the elements referred to in "Soldiers Paint for Fun." Men on the firing line who find enjoyment in painting and sketching during hours of relaxation must have had inspired art teachers in their school days. A careful reading of that article should encourage every art teacher to do her best to bring beauty (Please turn to page 4-a)

THERE IS NO SUBSTITUTE FOR QUALITY . . .

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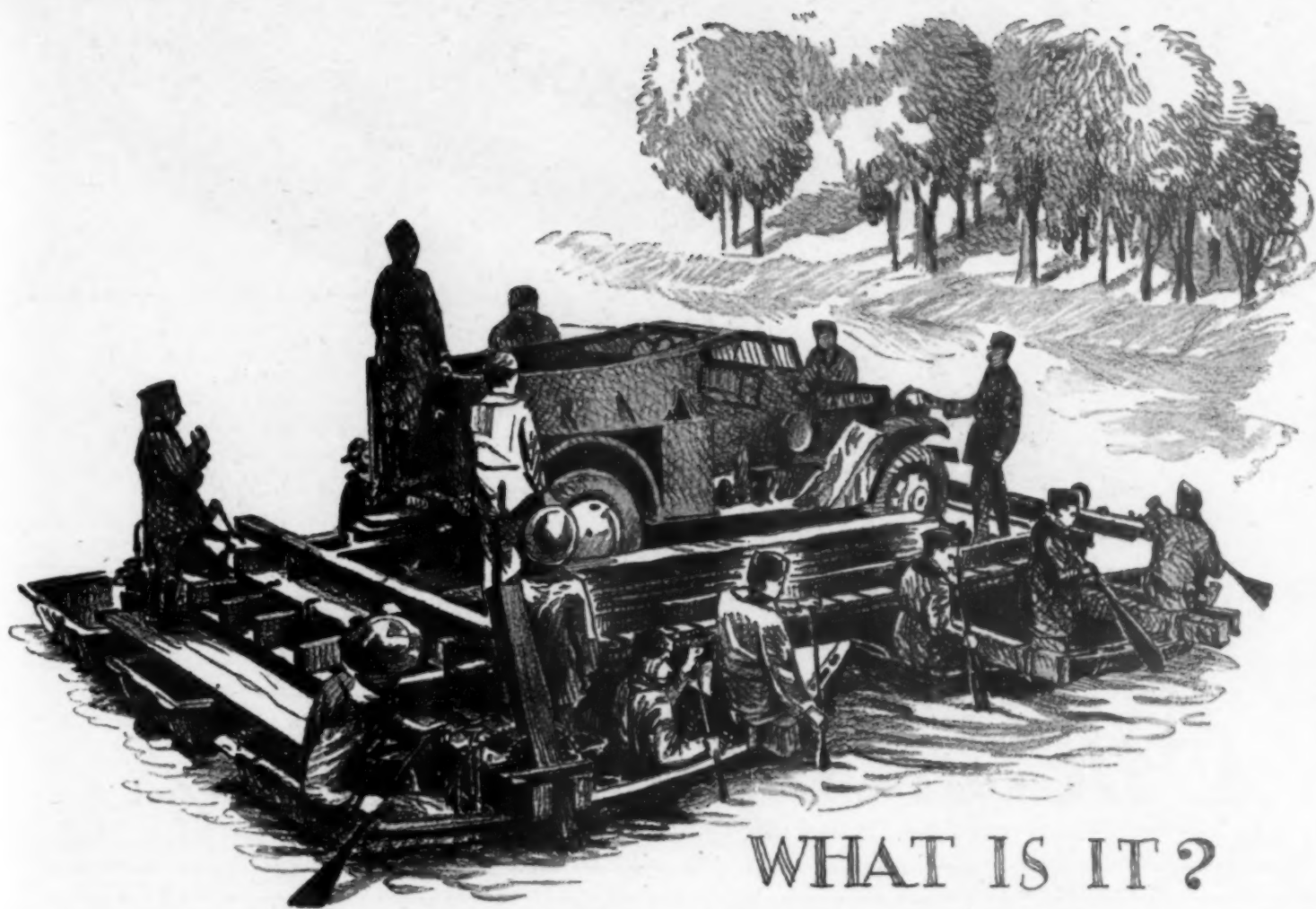
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## WHAT IS IT?

**WHAT IS IT?** Washington crossing the Delaware? Landing operation in Sicily? Attack on Bougainville? No. This merely pictures one of those hundreds of things which the army engineers constantly do so efficiently in every corner of the globe. Here they are ferrying an army scout car across a stream on a lumber raft which is supported by wooden assault boats.

**WOOD.** We have selected this sketch to bring emphasis to the amazing part wood is playing in every theatre of today's mammoth struggle. This war has been described as a war of metals, and to quite an extent this is true. Hardly less, however, is it a war of wood. Timber bridges, wooden barracks, mess halls and hangars, boats of wood of almost every size and description (including PT boats and submarine chasers), wooden sentry boxes,

portable first aid stations, wood decks and partitions in metal ships, airplane propellers and fuselages, gliders, packing cases—some of them huge—rifle stocks, freight cars, ordnance shell boxes, lockers, mobilization buildings, recreation buildings, tent pegs, shipyard structures, etc.

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into the lives of her pupils. This is one way to overcome juvenile delinquency.

★ Suppose we keep this idea in the back of our heads as we discuss other contributions in this splendid Drawing, Painting, and Modeling number. Here are two of the really great men of our time—Diego Rivera and José Clemente Orozco at work upon murals in Mexico City. These artists are accomplishing two objectives in one operation—making known to the whole world "the new Mexico of social aspirations and economic progress vs. the old Mexico of tragedy and terror," and in themselves exhibiting art and industry in their finest expression. To become artists like these men may be suggested to arouse the imagination and direct the lives of many pupils.

★ Study carefully the mural painting in two dimensions by Helen Pierce, Albuquerque, New Mexico, on page 332. In it are well-balanced elements of design, figure and animal drawing, light and shade, perspective. It is a remarkably well organized mural subject.

★ On the opposite page Katharine Tyler of the Lake View High School, Chicago, tells and illustrates the results of careful planning and experimentation before creating this colored chalk mural. Nothing more than a mural assignment has greater appeal for pupils. This particular mural expressed the feeling of many minds and the artistry of many hands in what they considered good and beautiful. That is exactly what we are aiming to teach in our art work.

★ The Department of Education of Baltimore and the Walters Art Gallery have sponsored a contest for junior and senior high pupils which is

*(Please turn to page 6-a)*

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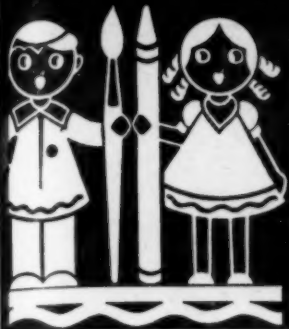
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# SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

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June 1944

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All communications concerning articles and drawings for SCHOOL ARTS publication should be addressed to the Office of the Editor, SCHOOL ARTS, STANFORD UNIVERSITY, CALIFORNIA.

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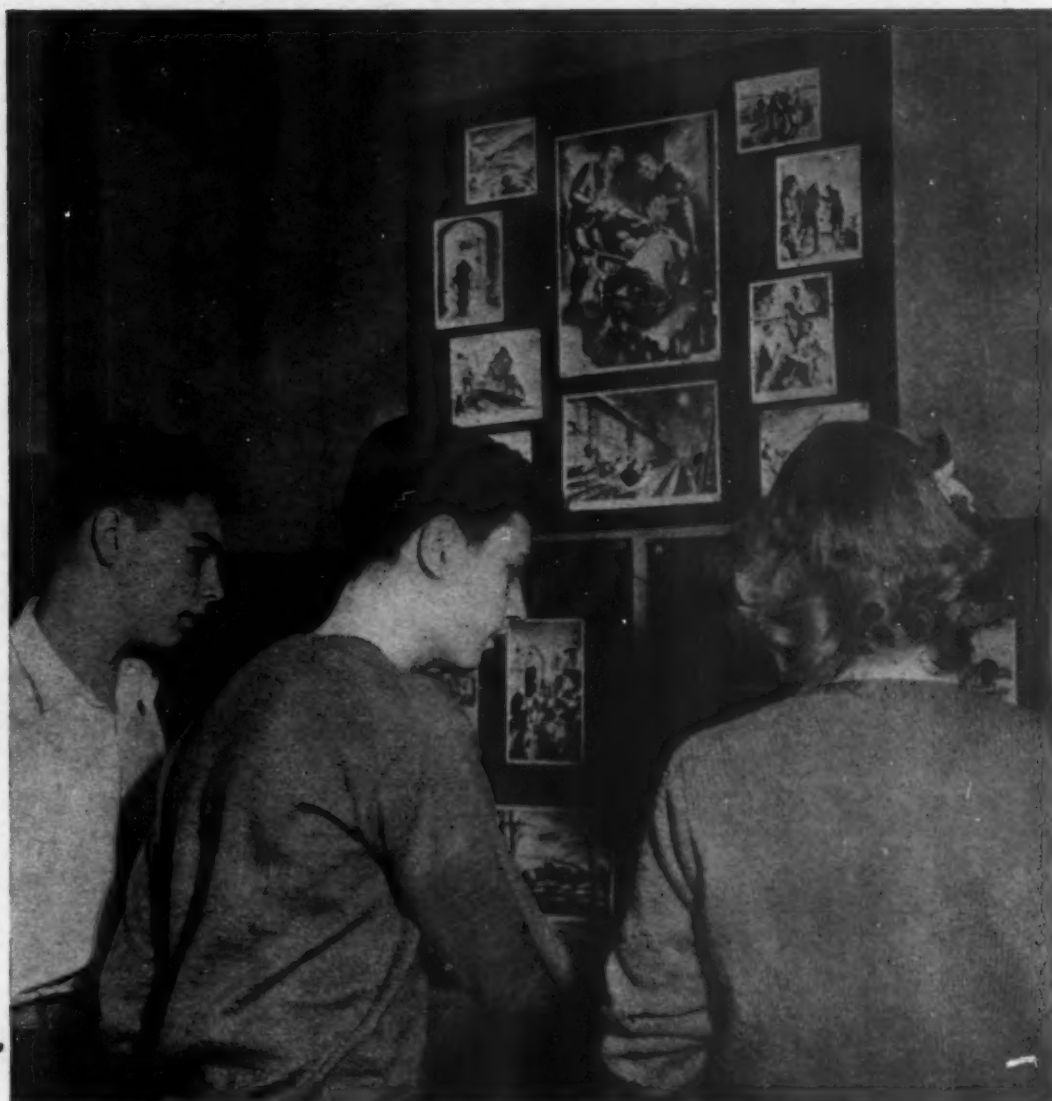
Nine-year-old pupils of the University of Chicago Elementary School find painting and modeling related to each other. Jessie Todd, Teacher

## ART IS INCLUSIVE

Covered Wagon Pioneers as a mural subject was the subject for applying drawing, composition, and painting by the students of the Los Gatos, California, Schools. Winnie E. Chamberlin, Teacher







## SOLDIERS PAINT FOR FUN

LYDIA MORROW REEDER, Columbus, Ohio

**Q**UITE A fine thing for junior and senior high school students to get the idea that Art Work is fun and that they are learning a skill which will enrich their lives always. This is the time in their lives when they are just beginning to discover the pleasure that dramatics, music, dancing, and sports give them. They should be made to realize that painting, drawing, and modeling are also accomplishments which will be a source of great pleasure both to themselves and to others throughout their lives.

High school students are deeply interested in airplanes, tanks, weapons, and whatever the men in the armed forces are doing. The music teachers are taking advantage of this great enthusiasm and are teaching them the songs sung in the camps. All the glee clubs and orchestras sing and play with great zest the martial airs of the Army, the Navy, and "The United States Marines." Should not the art teachers tell their students that many soldiers like to draw and

paint, too, and that they are producing some very excellent work? Tell them that the soldiers not only find real pleasure and satisfaction in the work but they are also furnishing good entertainment for their fellow soldiers. Show students as much of the art work done by service men as possible. Many current magazines are publishing examples. Some students may have friends or brothers in the Army who will send home sketches or sketch books which can be brought to school. As in civil life, if a hundred sketches are published, we know there have been thousands made which never received such recognition. Over 1500 paintings were submitted to the judges in the Competition for Service Men announced by *Life Magazine* last March.

It is fun to paint, we have the boys' own word for it. Private Harrison Standley wrote to *Life Magazine*: "People think my painting is symbolic—the rescue of freedom—but it really was intended as fun for myself and my soldier friends." A journalist relating the experiences of a group of war correspondents interned



Practice Landing by Sergeant Bob Majors

Courtesy of "Life Magazine"

in a foreign country said: "When bridge or reading ran thin we all tried our hands at painting and sketching, which we did with little success but enormous pleasure." Captain John Sackus, describing the painting of a mural at Camp Davis, said: "Soldiers would form a huge semi-circle and watch the progress for hours, making such comments as 'That's me over there,' or 'That guy ain't holding that shell right,' etc." They felt themselves a part of this undertaking and enjoyed watching the whole procedure.

In only a few years many of these high school students may find themselves in a training camp or in a foreign country. Our schools are making an extra effort to give them essential studies to help make them more efficient, better prepared, and rightly so. But we in the Art Departments can show them how to use their art ability for their recreation and now is the time to teach them the techniques. Sketching with pencil and crayons and painting in water colors are the most practical ways to record impressions in a limited time. Private Frank Duncan, writing of his experience at Fort Bragg, said: "My weeks of military training were tough and relentless. I changed and hardened. But during those rare hours when time was mine I'd relax and do a water color."

Art teachers often wish for definite evidence that their faithful work throughout the years has meant something in the lives of their pupils or in the life of the times. They can take courage and some credit when they read a statement like this: "World War I

was a singing war. World War II promises to be won to a refrain of paintings and drawings so far as America's Armed Forces are concerned."<sup>1</sup> At least it is evident that Art is getting more emphasis and giving more response than was the case twenty-five years ago.

It is obvious that soldiers do not achieve their enthusiasm and ability after joining up. They have displayed their talents and received their training in earlier life. Their schools have trained them and given them a knowledge of their tools. Many military academies and preparatory schools have excellent courses in painting, sculpture, and the graphic arts. Culver has a fine new Music and Arts Building and an artist-in-residence. Phillips Academy at Andover, Massachusetts, and Cranbrook Academy in Michigan have not only complete art programs but can boast of their fine museums which house rare and choice paintings. It is no accident that many young soldiers are spending their precious leisure hours painting.

Art museums and art clubs as well as popular magazines are paying a great deal of attention to this new soldier art. They are arranging competitions, circulating traveling exhibitions, and doing all possible to encourage and stimulate its production. A California organization known as "Art in National Defense" has raised money to supply small art kits containing water colors, colored pencils and paper compactly packed in little wooden boxes which fit

<sup>1</sup>"Guns and Brushes," Florence S. Berryman, *American Magazine of Art*, October 1942.





A Quick Sketch by a Soldier Artist

into the duffle bags. Soldiers apply for these by requisitions signed by their Special Service officers. Over 500 of these boxes valued at \$7.00 each have been given to soldiers free. In the East, the New York Museum of Modern Art has auctioned off \$16,000 worth of paintings to raise money to buy free art equipment. The New York Clay Club has opened its building to all service men. Sailors, soldiers, and coast guardsmen have made these studios their spare-time headquarters while in New York. Across the country are found many camps with studios or workshops with growing equipment—Fort Custer, Michigan; Fort Bragg, North Carolina; Camp Crowder, Missouri; and others. A man doesn't need a well-equipped studio to paint, as two privates have testified. One from Fort McClellan said: "I jotted down a couple of sketches on a sketch-pad while scraping carrots on K.P. duty, then had a little time off, went immediately to tent, painted picture." From a California camp one wrote: "Late afternoon, as a reward for our work the sergeant would allow us to take off over the hills with our painting equipment strapped to our backs. Then, returning late in the evening a sketch for the cook brought us a warm meal."

This is an excellent time for teachers to recognize and praise the work of the soldiers and to use it as a stimulus to the high school youth of today. This youth is anxious to learn, and when he realizes that sketching is a form of adult play, a real recreation, as well as an accomplishment of which he can be proud, he will respond with real enthusiasm. High schoolers are hero-worshippers and today, naturally, their heroes are the soldiers. Let us show them that art, as well as guns and song, has a place in the lives of their heroes.

In order to bring this soldier art to our schoolroom, all the pictures available in recent magazines, with names of artist, rank, and camp, if possible, were clipped and mounted on a series of large cardboards. On smaller sheets suitable for an ever-growing portfolio were mounted news items, photographs of soldiers at art work, paintings by artists commissioned to paint the armed forces, and any other relative material. The students will aid in gathering and mounting this material. The growing interest displayed by the students proves that the project has helped them to a new understanding of the purpose and the importance of their art education.



## MEXICO'S TWO GREATEST MURALISTS

JOHN M. ROBEY, Press Division-

**I**T IS not often that one can admire the work of one of the world's great painters by simply going to watch him. Yet dozens of quiet, respectful visitors go daily to the National Palaca in Mexico City and watch

Diego Rivera at his tremendous task of painting murals along all the balcony walls.

Having watched him working with his rolls of butcher-paper sketches and then drawing in his designs, working with mathematical precision and care, the visitors may stroll a block away to the old Hospital of Jesus and, looking up, find at work another of the world's greatest painters, José Clemente Orozco, as he splashes on the strange earth colors he

loves in his design of the "Vision of Apocalypse."

Both these painters are of world renown; they use the same type of subject, which is Mexico—the new Mexico of social aspirations and economic progress—or the old Mexico of tragedy and terror, and both are Mexicans of strong patriotism.

Rivera's murals in the National Palaca show the Indians of ancient Mexico as they toiled communally at their own invented arts—at stone carving, feather weaving, dyeing, the making of the Codices; as they lived subjected to slave labor; and today as they live, freed by the "slave machine," returning to their ancient arts and crafts. Two great panels are finished and in color, revealing again the tremendous talent for composition and balance which is Rivera's great





## WORK within a BLOCK of EACH OTHER

Coordinator of Inter-American Affairs

gift, and also his less realized talent of securing amazing perspective.

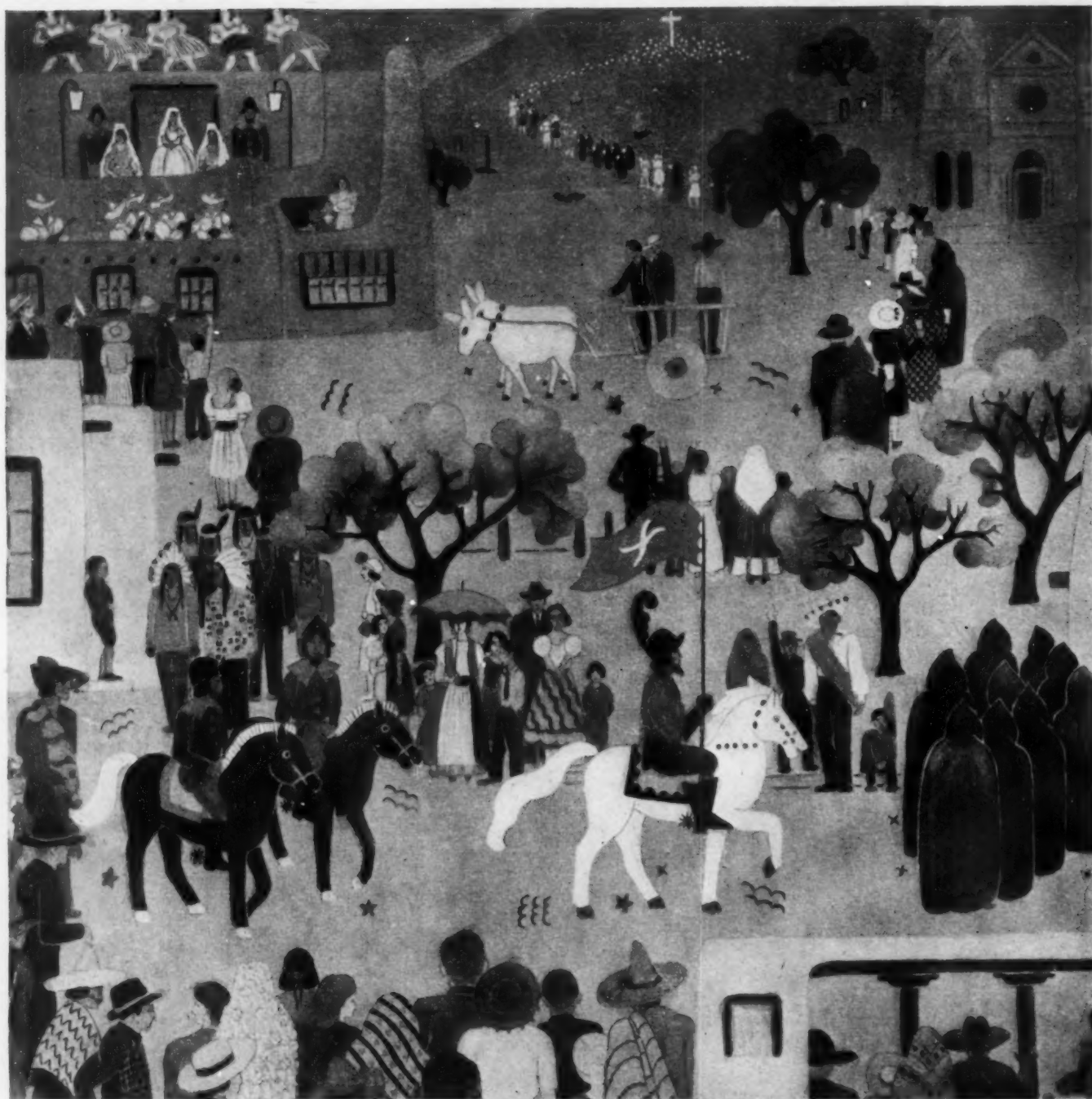
Rivera works from plan and seldom changes anything once it is on the walls, for he makes his decisions final in his preliminary sketches. He can pass on to student artists and assistants some of the work of transferring designs and filling in color.

Orozco "paints as he goes along," following the inspiration of the moment. If he does not like the looks of a wall after he has painted it, he simply tears it out, puts in another one and starts again. His assistants can only mix his colors for him and perform other such "valet" services, for the swinging rhythmic lines of Orozco's drawings cannot be imitated, nor will he work from sketches. The sketches are all in his

own mind, and he has only a general conception of what he intends to do once he begins.

The paintings in the chapel of the Hospital de Jesus are not yet readily understandable to the observer. There is a horrible old hag, fat and leering, dressed in a tight red dress with a glass of champagne in her hand, covered with jewels. She represents Vice. There are great heavy dark-grey chains of Fear; there are spiked, widespread greenish bat-wings of Pestilence. But the figures swirl in a maze of movement; the resolution of the design is still in the mind of the artist.

Orozco and Rivera represent the renaissance of Mexican art, which produced two Titans of painting simultaneously.



Courtesy of "El Palacio," Santa Fe

**H**ELEN PIERCE of Albuquerque depicts the Historic Annual Fiesta of Santa Fe, New Mexico, in mural style. True to the spirit of the Southwest, Mrs. Pierce has retained the simple figure structure and repetition of forms which typifies the American Indian's style of painting.

The flat two-dimensional forms, grouped in solid and broken arrangements of pattern, adhere to good principles of design as well as being excellent for mural work. The lack of third dimension makes the mural become an integral part of the wall upon which it is painted.





## COLORED CHALK MURALS for HIGH SCHOOL

KATHARINE TYLER, Lake View High School, Chicago, Illinois



ODAY we must make plans for art experiences which emphasize opportunities growing out of the war because our pupils' thinking is permeated by its dynamic and exciting challenge. The war provides material to satisfy our pupils' inherent urge toward graphic expression of the drama of their day. It also offers a release from the constricting tensions of a world at war. Pupils' murals, conspicuously placed in the school, can contribute to the war effort in a direct way.

A mural assignment has great appeal for pupils because it stirs their imaginations and interest. Our class found so many signal lights flashed that all the pupils felt impelled to express the pictures of their imagination. Ideas were swapped and suggestions were made by all the class. Our pupils were urged to "feel" their designs before drawing them. Then, with a firm yet relaxed stroke they proceeded to tell their story. Many small preliminary sketches were made in pencil or charcoal, after which the class worked on large-size drawings while planning to fill the required spaces. Strips of tough fibre brown paper were taped to the wall blackboards ready to be designed with bold, spirited expression in colored chalk. Pupils sense the demand of flat pattern and the space-filling needs of an interesting composition. They will make

their design center around a dominant theme or motif having patriotic appeal. Such topics as "Defense Work for Victory," "Our State History," "Progress Since 1776," are worthy topics.

Our pupils had a broader objective than merely developing representative skill for they were primarily interested in expressing their message in a satisfying organization. Into this task they dramatically poured their energies, unafraid of difficulties or of their inexperience in large space filling. In checking the accuracy of their drawings of planes, tanks, torpedo boats, they did research in order to represent these items to their complete satisfaction. The boys showed a keenness of observation and knowledge of facts that was surprising, considering their limited sources of information, and this can best be accounted for by their profound interest in war implements. While their researches provided an enlargement of knowledge, they always expressed their own feeling of what was appropriate, good, and beautiful. The best of their efforts were spent in selecting and recreating ideas from their collection of sketches. While the work of many hands enhanced the class zeal and interest, we found that murals opened a new door of experience for our pupils and the results represent the thinking, feeling, and hopeful charm of adventuring learners.



## SPONSORING CREATIVITY



Potato Harvest—Robert Andrews

**T**HREE years ago the Baltimore Department of Education and the Walters Art Gallery sponsored a Creative Art Contest for all children in our junior and senior high schools. The first year, April 1941, found the contest small in number of entries but promising in quality. The second year more teachers became interested and urged their students to submit entries. This year the winning pictures and statues warranted their being exhibited in the central court of the building. The fifty-eight objects shown attracted a great deal of interest and more visitors than in either of the previous years.

The rules of the contest say that "the contestants

must choose a subject inspired by, or related to, the Walters Art Gallery." Since the Walters collection contains examples of art from Mesopotamia to French Impressionism, this limitation is intended not to stifle creativity, but rather to give the young artist an opportunity to study a work of art thoroughly, and at the same time to discourage the copying of old masters.

The first prize in painting this, illustrated on next page, is a fine example of how this "inspiration" evolves. The original, in the Walter Gallery, is Gerome's "Duel After the Masquerade." By maintaining the original composition and with a few obvious changes, the student has created a forceful, topical picture, "Mein Kampf ist Beendet."



MARY BROWN FILLEY  
WALTERS ART GALLERY  
BALTIMORE, MARYLAND



Mein Kampf ist Beendet—Milton Fisher

The war has entered into the thoughts of all of us, and we expected it to influence our 1943 entries. Hans Schuler's "Ariadne," a reclining nude, is transformed into a "War Worker" in overalls. A triumphal march on a Roman sarcophagus provided the starting point for a clay plaque, 12 by 20 inches, called "Africa—1943," showing desert warfare. A water color, "In the Foxhole," is traceable to Alfred de Neuville's "In the Trenches." And the Grand Prize, "Potato Harvest," is inspired by Millet's painting of the same name, reflecting the attention given to the farmer shortage in the schools.

The benefits derived from such a contest are two-fold. Most important is the fact that the child with

creative ability is obliged to study with great care a well-known and recognized work of art. The present-day curriculum is so crowded that intimate knowledge of first-rate artists must often be sacrificed. The rules of this contest unwittingly bring the student into close contact with the techniques of a "master," a contact which always rewards the student.

Secondly, the fact that the child has his work exhibited in an art museum enhances the value of creative work, especially at a time when the student's life is almost too full to allow time for creativity. A future artist needs encouragement and some degree of recognition: a contest of this sort helps provide just that.

# **PSYCHIATRIST** **LOOKS AT ART**

BRADFORD MURPHEY, M.D., Denver, Colorado

**A**RT is the progressive organization of feeling and action within the artist and between the artist and his medium and the observer. It begins with a specific emotion or action or object which it universalizes through the magic of abstraction and the spell of the unreal. The specific objective of art, such as the portrayal of pity or pride or pain in a portrait, or depicting the tension and terror of a storm in music or describing the murmuring melody of a brook in poetry, is always nominal and superficial and serves merely as an occasion or excuse for an integration of personal feeling and action. This integration can be realized only by fitting such special moods and feelings and other personal activities into that vast pattern of totality which some men call nature or the universe and some call God. The aesthetic activity is therefore a miniature of cosmic activity—a reaching outward and upward for wholeness and unity and beauty. It is this reflection of the cosmic organization within the art object or activity which gives to art its symbolic significance.

Basically, a work of art is a symbol which stands not only for the universal whole of activity, but also for every other subordinate integration with which it shares synergic characteristics. Through such symbolization, the art object serves to unite various sub-integrations into wholes or totalities of a progressively higher order. Art objects or activities, therefore, while necessarily concrete and real rather than abstract or unreal, are always broad in their meaning, symbolic in their significance and non-specific in their implications. Since all art is really a search for wholeness and unity, it always presents universal change as acceptable and desirable and good. But, because man often stubbornly resists such change, art is bound to reveal both the comedy and the tragedy in our little lives. The inner integration which we achieve by art and through art always serves remote rather than immediate biological goals. Conversely, it serves immediate rather than remote psychological and spiritual ends.

Unlike science which is primarily analytic and intellectual, art deals with synthesis and the emotions. Perhaps this explains why, in an age of science, slide rules, gadgets and machines, many of the arts have lapsed into a state of feeble decadence through the atrophy of disuse. And, perhaps it explains also why

the souls and spirits of men and women have tended to waste and wither in our day.

Some of us who work in the field of science, especially in the social sciences, are convinced that the scientist—the clergyman, the statesman, the educator, the artist, the psychiatrist, and all the rest of us—should be very much more interested in the emotions than in the intellect even though our emotions are more elusive to our tests, and in spite of the fact that they are hidden by a superficial fragility that is forever misleading. While we all realize that man's mind has created the mighty machines that provide our comforts and the various instruments that lengthen our lives and palliate our pains, still there are some who forget that it is feeling—controlled or uncontrolled—that really determines whether these machines and instruments are to be used constructively or destructively, in peace or in war. Can anyone believe that the gas engine, the airplane, the radio, or even the multiplication tables are as important as the envies and hatreds let loose in the world today or the fears and angers of men? Can any of us really believe that the tank and the submarine are as strong as the hopes and loyalties and aspirations and loves of the human heart?

'Tis true, of course, that intelligence in man has been given premier rank as a mental capacity 10: these many years by many of our learned psychologists and psychiatrists. But, when we stop to think of it, we all know that the intellect itself has practically only three functions, all related to knowledge—its acquisitions, its retention—and its utilization. And we are just now at the point of realizing the fact that any one of the thirty or more emotions that Spinoza listed for us long years ago can create turmoil and havoc and no end of trouble with any one, or with all three of these functions of the intellect. Furthermore, it can readily be demonstrated in babes that our very first intelligent acts depend upon a pilot, i.e., one of the special senses—upon a means, i.e., our extremities, etc., and upon a goal. While these three elements of an act are initiated by the intellect, they are so subject to the constant bombardment of the emotions that our intellectual efforts may be entirely frustrated or pathologically distorted or misdirected into immoral channels.

Notwithstanding the fact that some of our scientists



have studied the intellect for many years—mapped it out with some three hundred or more standardized tests and in certain instances grossly exaggerated its importance, still this does not prove that intelligence is the only basis for human achievement—even though it has brought us to our present state of physical indulgence. On the contrary, there is much evidence to show that over-valuation of the intellect, coupled with under-valuation of the emotions, has been one of the chief causes of the mental and spiritual confusion and bewilderment of our modern machine age. All that the mind of man has ever brought forth, inventive or creative, without a single exception, save by sheer accident, can be shown to have been prompted by an emotional drive rather than an intellectual one. It is important to keep this simple truth in mind—when our emotions ebb or flow, rise or fall, get snarled or tangled or blocked entirely—so, too, our actions and our thoughts veer towards the unintelligible and the immoral. Without control and discipline of our emotions in some form of artistic expression and appreciation, our intellects are, as a rule, more destructive than constructive and more dangerous than reassuring.

Granting, as we must, that the mind of man has weighed the stars—smashed the atom—harnessed the restless tides of the air and the sea and the radiant energy of the sun, still we must insist that intelligence in our time, and its importance, has been vastly over-valued. We say, pridefully, that our day is a day of science—an era of *intelligence*, if you please! Surely, with brutal Nazism and Fascism scourging most of the world, it is high time to emphasize the importance of feelings and emotions and their control and expression in art. It is the emotions by which we really live and on which our survival depends, and not intelligence. For it is our emotions which determine entirely and absolutely whether our minds are to function for us or against us, or not at all.

Since this is a revolutionary concept to some people a further word is in order. Whatever distinction our intellect holds over and above the instinctual and emotional in our evolution, intelligence, so rated, is still so unreliable and unessential to our basic welfare that in creation not one single, vital process was left under intellectual control *per se*. Our respiration, our circulation, our digestion, our procreative processes, including fertilization, conception and gestation, every last one, were all set apart from the intellect in the custody of instinct and emotion. In view of all this, I think we can agree on the enormous importance of the emotions and their hold on the intellect and, I hope, we can also agree on the importance of control and expression and discipline in our emotional lives. Surely, it is common knowledge to all of us that art of any kind is simply another means of emotional expression and control—a vehicle for feeling—a language in its own right—a language of the soul.

I think it can be safely stated, and without fear of contradiction, that art in its various forms has done

more for most people than reason or intellect ever could. Perhaps, too, some of you will be able to agree with me when I say that one of the greatest needs of our time is to cultivate in the individual and in the nation a love of art as a means to rise above and survive the turmoil, the tensions, and the truculence of these troubled times. William Lyon Phelps has said that some of us read to remember while others read to forget. This is probably also true of art but, personally, and as a psychiatrist, I do not care much which use art is put to so long as it makes men feel better and braver and more able to meet squarely the deprivations and defeats—the rewards and honors and the other vicissitudes of life.

We pride ourselves today on our progress and our brave realism, but surely all of us must admit that many of the men and women of our brave, new world are neither progressive nor brave. Instead of going out to meet Life, and his mate Death, we often hide from them both behind locked and bolted doors. We live in automatically heated and air-conditioned houses and have more colds than the Indians who lived here in tents before us. We ride in automobiles to avoid getting tired, but afterwards are so exhausted that we can neither eat nor sleep with pleasure. Our houses, farms, and factories are fitted with labor-saving devices and yet there are more weary bodies and minds today than ever before in the history of man. We cook and soften our food to save our teeth and stomachs, but neither tooth nor stomach is as strong as it was a thousand years ago. We have devised means for easing childbirth, but now few women are capable of a natural delivery. We have lengthened our life span, but often only to prolong our misery and to drink the dregs of old-age degradation through dependency and poverty. We forget that every time we save a life in the hospital or on the battlefield, we save it for another deathbed—often in a flop-house, an asylum, or jail! Yes, we forget that to save a life from decent death, in line of duty, is sometimes to lose it in a meaningless existence of defeat and decay! We seem curiously blind to the fact that it is not how *long* we live that is important but the way we live and we seem equally unable to understand that it is not *when* we die that counts, but *how* we die! If we had enough insight and faith to accept life as an artistic adventure and death as a doorway to peace, we could live happily and harmoniously and die with decency and dignity!

Many are the emotional states that art stimulates and simulates—anger, contempt, dread, elation, fear, grief, jealousy, passion, love, etc. Consciously or unconsciously, man has seized upon all the rhythms and cycles and pulse beats of life and has built them into his art—from the drumming hoof-beats of the sure-footed cow-pony of Texas or the Argentine—in trot or lope or gallop—to the carroled cadence in waterfalls, rushing rivers, cascades, and surging surfs—yes, built them into his art to recapture the dream in the past or to keep a rendezvous with a golden future ever present.

Much of man's history is recorded in art and all of his soul. The Gothic cathedral, for example, fountains upward from the earth to heaven in a frozen symphony of tapering spires, flying buttresses, flowing arches and lacey froth of stone that seeks to reach the very stars! In other lands—other cultures—across the sea, the phallic minaret plunges upward from the eastern plain with priapic passion as though to pluck sweet Paphia from the skies! The geometric grandeur of the pyramids and the tombs and temples of Egypt, the pagodas of the East, the dazzlingly white mausoleum of Taj Mahal and the peerless Parthenon of ancient Athens all reveal an urge for unity, a search for symmetry, and a hunger for wholeness that will never die as long as man is man!

In the great paintings of the past, we observe this same effort to unify the split soul by an outer integration of light and shade—oil and pigment—detail and perspective—through the magic of the artist's brush and palette. And out of this need for goodness and oneness and beauty is born the matchless vigor, the silent splendor and the tender passion that burns forever in the works of the great masters. And when we turn to that witchery in wood and sorcery in stone which men call sculpture, we sense again the unending search for bigness and greatness and spiritual significance that lies at the heart of all of art. Without art, there would be no poetry, but only the dead bones of rhetoric upon which rhythm and rhyme would shrivel and die!

Without art, there would be no music and without music the world would be forever silent in an agony of negation. Music catches the twilight, the moon and the evening star—it pulses in the dewy dawn and the dreaming dusk and it lingers on in the golden sunset! It carols of canibals—of caverns—of glacial crevasses and snow-crested crags! It is the voice of the chamber—the cloister, the cathedral, and the conch! It speaks of whirring dynamos and spinning wheels and the shining sea! It is in the garden—in the circus—in the temple and in the lonely tinkle of camel bells in far off Arabia. It is the magic of song in

the steel-blade or the swish of the scythe in ripe grain. It weaves a web of witchery about our minds and starts our hearts a-singing. Music, like all other forms of art, is limitless and immortal—it is of eternity! Without art, all the grace and beauty in the lives of men would vanish without a trace and with them all the harmony and melody and love and laughter in our hearts! Without art, man would cease to be man and would sink back into the primeval mud from whence he came.

And so, in conclusion, then, let me say this—the function of art, as I see it, is the unification of the spirit and soul of man. This is accomplished actively in the artist through the externalization of conflict in his creative activity and its outer resolution or healing in his artistic product. It is accomplished passively in the observer through a vicarious resolution of his personal and particular conflicts in the impersonal and universalized art object or product. Because of this, it seems important to me—a psychiatrist—to provide both the child and the adult—the sick and the well—the weak and the strong—with free opportunity for artistic expression and artistic appreciation. In this connection, I think it would be true to say that the world today is suffering from-acute artistic nostalgia. People everywhere are sick for the security which was once found in creative activity and for the serenity and harmony that comes only through artistic appreciation and experience. No system of social security (important as social security certainly is) can ever substitute for the sense of power and pride that comes from artistic achievement, and no program of health insurance or body building of vitamin intake can ever take the place of the sense of joy and peace that comes from artistic appreciation of the beautiful and the good. Only by a combination of emotional expression and control through art and intellectual stimulation and discipline through science can we achieve that inner equilibrium of the personality which leads to full adulthood and only through both can any of us hope to attain that shining inner glory of integration that is the highest mark of manhood and the greatest gift of God.

## DISCIPLINE IN ART EDUCATION

More and more we are coming to believe that those parents and teachers who withhold all adverse comments from their children are ill-preparing them to live in a world that is more disposed to exhibit temper than sympathy and appreciation.

Every child must learn that if he takes on too much, if he fails to plan well, if he scorns competent counsel, if he uses poor materials or tools, he will fail.

HOWARD A. LANE

Harvard's President James Bryant is reported to have dismissed the notion of teaching the humanities to any considerable portion of the returning soldiers. Since they will be in a hurry, Harvard will function all year round and veterans who are uninterested in or inept at "book learning" may get a year of vocational training leading to industrial jobs.

## CREATIVE ARTS vs. IMITATIVE ARTS

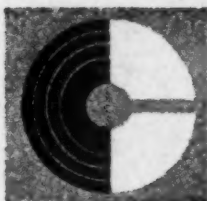
My kind of a cultured person will have information plus a great deal more. He could, you know, originate some of the information himself. Culture cannot be passed by word of mouth: it must be earned by hard and yet exciting ways.

L. P. SIEG  
President of the University  
of Washington

I hold that the most important thing is not the quantity of knowledge that a man has taken in and can pour out again, but the ability he shows to use the knowledge he has acquired.

SPENCER





**CHILDREN** at the University of Chicago Elementary School under direction of Jessie Todd were provided a rich experience when they were allowed the privilege of seeing a block of wood become a finished piece of sculpture. The artist is

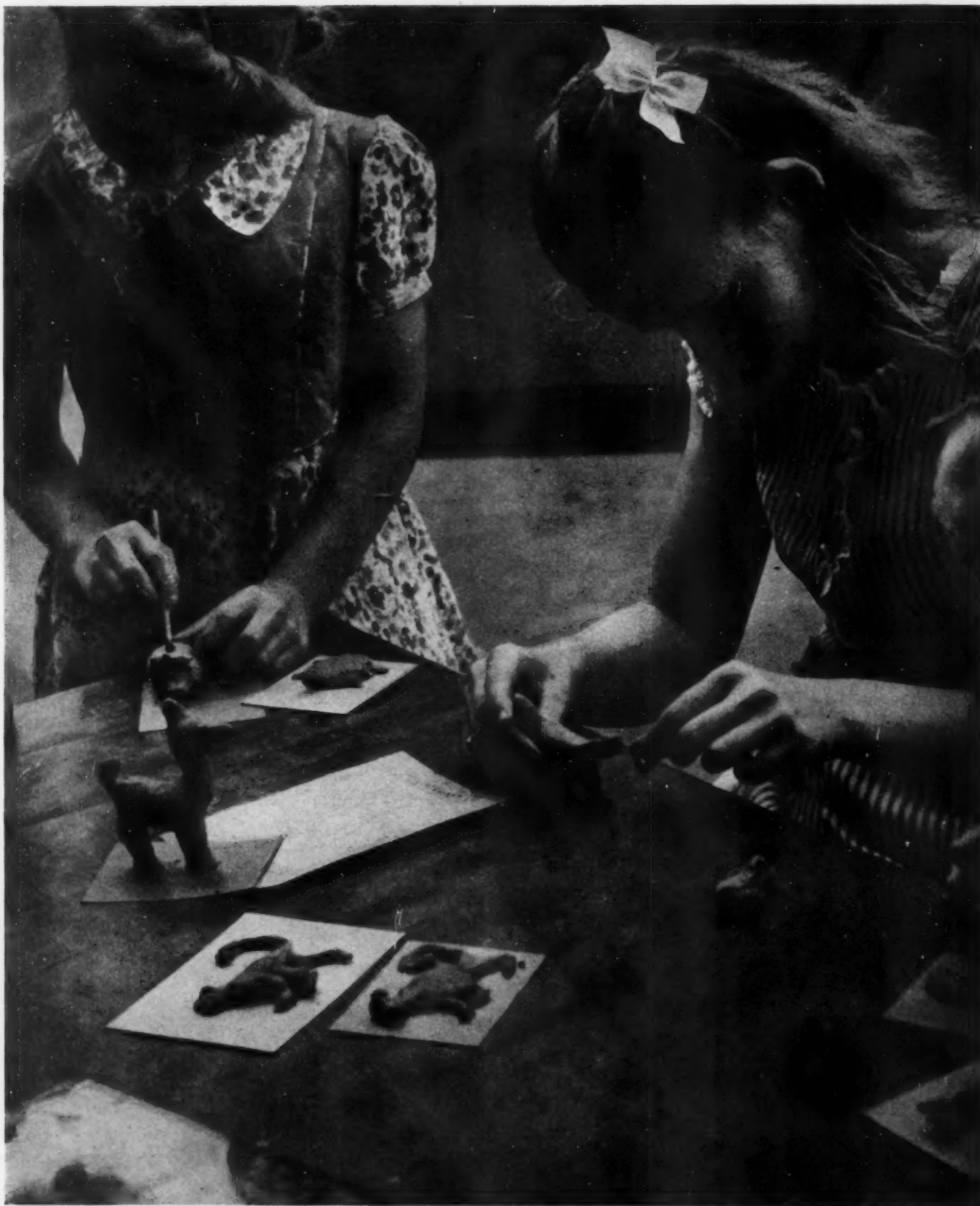
Margaret Swords, a graduate student at the University of Chicago, who has exhibited her carvings from time to time at the Art Institute of Chicago.

The program was thoroughly enjoyed by the children because of the subject and their contact with its creator. From the psychological viewpoint the artist became not a legendary person of unusual powers and talents but a human personality whose work demonstrated to the children the natural and by no means illusive processes of art.

The direct benefit was that the children saw how the massing of solid forms plus the simple lines of movement work together to achieve the fundamentals of all good modeling, sculpture, or woodcarving. Also by calling such examples of work to a child's attention he becomes naturally aware of third dimension.

*Photographs by courtesy of  
University of Chicago Elementary Schools*





**R**UTH V. WEIRHEISER is in charge of Junior Activities at the Buffalo Museum of Science where these young members of the Do-Something Club find new experiences in modeling. The small animals after firing were used for lapel pins and decorative objects.



# CLAY MODELING AS AN ART MEDIUM

HELEN NELSON, Departmental Art Instructor  
Melrose Park School, Melrose Park, Illinois

**CLAY MODELING AS A STIMULATING ART EXPRESSION IN CHILDREN,** clay modeling is a good medium as it can be easily used to develop unit activities in correlating other subjects in the curriculum. Enjoyment as well as educational benefits result from this modeling. Children respond with enthusiasm and the finished products are usually excellent.

In an effort to improve the quality of figures and objects used in other activities such as Literature and Social Science, diorama modeling with clay has been stressed in the 7th and 8th grade art classes of the Melrose Park School. The pupils' response to this method of free expression proves the popularity of clay modeling over the work with crayons, chalk, charcoal, and paint, but the two work together excellently for in all projects the plans and background must first be illustrated.

The modeling which provides the preview is always done with oil clay. This is non-hardening and ready for immediate use. It can be used over and over again and is kept pliable if properly wrapped in oilpaper or oilcloth. The pupils have already worked with this type of clay in the lower grades but again must be reminded of the importance of making all pieces solid with no small projecting parts to break off easily. The most satisfactory method is to begin with a mass of clay and roughly mold the potential figure with the fingers. Some objects and figures are made with a definite project in mind while others are made "just for fun." These are made very unusual and grotesque—not at all realistic and are later used for displaying the various stages of development. After several lessons the most outstanding figures are selected—those which will work up best in the permanent clay.

For the permanent figures clay flour is used. This clay is mixed with water several weeks in advance to a smooth consistency and must be stored in an airtight container. This keeps it from drying and it is always available. Before using, it is kneaded on a drawing board until it forms a ball and is no longer sticky. This kneading is done to condition the clay and to prevent it from crumbling while drying. After the figures have been formed a smooth finish is obtained by dipping the fingers into water and smoothing all parts. Forced drying is not advisable. Small pieces require two to three days while larger ones require a week. When thoroughly dried the figures are given a coat of poster paint and then shellacked to preserve the color and to give a finished look. Since the unusual is stressed, radical departure from the usual color scheme and designs is encouraged.

A diorama was made to be used during Book Week to show a correlation between Library, Literature, and Art. The pupils chose to illustrate "Tom Sawyer," first obtaining a large box to hold the finished product. The individual sketches of the characters were then made and various committees chosen to paint the background, to make the house and fence, to provide material for landscaping and to make clay figures of Tom, his aunt, and boys to be used in the final group. One pupil was chosen to assemble and arrange all materials. In a week the project was finished and much admired by all pupils and parents. The same procedure may be followed with any number of well known stories.

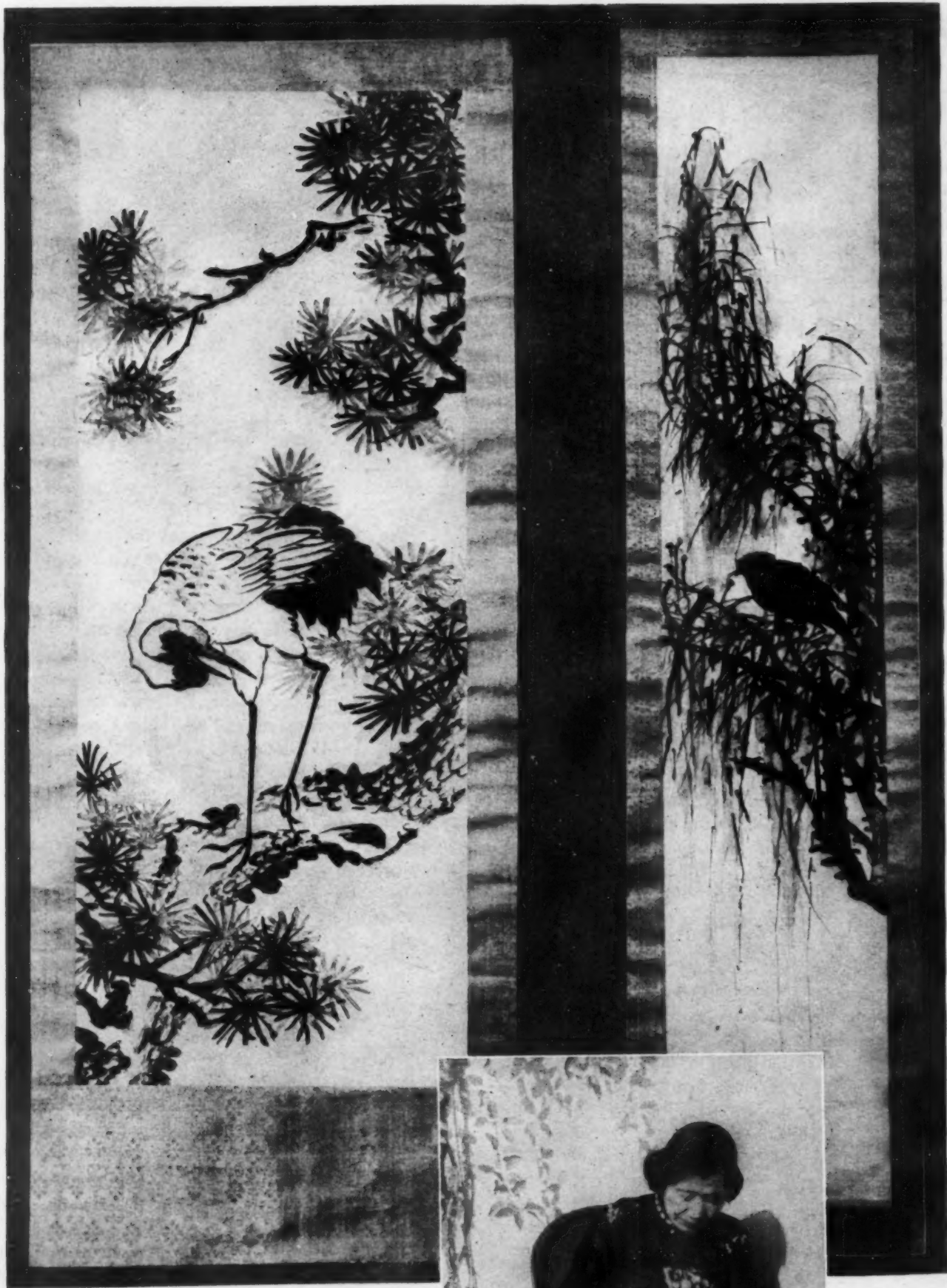
In the Social Science classes the pupils, during their study of Indian life, may desire to make an Indian village. Much outside reading is done and sketches are made of Indian pottery, dress, and dwellings. Committees may be chosen and the results very pleasing. Clay may be used almost entirely to tell the story.

At halloween time masks were made, some for wall decorations, others to wear. This is a fascinating though simple project. Oil clay masks were made to be covered with strips of toweling torn one-half inch wide, soaked in water and applied vertically over the whole. This was coated with paste and another layer of paper applied horizontally, the next diagonally, and so on until five layers had been applied. When dry the paper was removed from clay and painted with poster paint.

For the ornamental masks permanent clay was used. To use less clay and to make lighter masks larger wads of wet newspaper were used as a base. This was covered with clay and the mask worked out. Large bent nails inserted in the top were later used as hangers. When dry the masks were painted with poster paint in natural or exotic white enamel. Both effects are interesting.

Another interesting project will be a circus. Sketches of animals are submitted for consideration as modeling material to be used in the tent. Committees are formed, with each in charge of providing material for their own section such as the wild animals, trained animals, clowns, and freaks. Competition as to which group can provide the most "colossal and stupendous ring" will bring surprising results in clay modeling.

During the process of carrying out these suggestions, the pupils have acquired certain proficiencies and knacks in clay modeling and will then develop their own ideas and create works which have no bounds. Some truly excellent results are achieved and this popular form of art expression is rapidly increasing in the importance that it justly deserves.



Two finger paintings in the Chinese manner by Miss Ling Fu Yang, former Director of the Peking National Museum, who is now teaching Chinese finger and brush painting on the Pacific Coast. Primitive Chinese artists dipped their fingers into pigments up to 500 years B.C. It was about that time that the brush was invented by the Chinese.





# WILLIAM S. RICE

## A Maker of Block Prints

BETTY TOWNSEND, Oakland, California



MAKERS of block prints are myriad, judging by the numerous examples shown in our current print exhibitions throughout the land. Those who attain beyond crudity to real artistry, however, are apt to be in the minority. This is not surprising when many novices attempt a medium that seems to offer so many possibilities and apparently requires so limited an equipment.

But to attain real artistry in this most exacting medium, which is often taken up by many whose real interests lie in some other branch of art, it follows that real success can only be attained by those who specialize in it. Some artists prefer to work in oils because of their fresh, brilliant effect. But William S. Rice of Oakland, California, would rather work with block prints because he claims they are "more democratic."

"It's this way," he explains, "You can make an unlimited number of prints from a set of blocks once cut, and, therefore, you can afford to charge a modest price for them; so that anyone of moderate means can afford an original. If you paint an oil or water color there is but one original and the price asked for it may be beyond the purse of the average art lover."

Rice, considered one of the nation's foremost authorities on the art of block printing, does his work in an attic studio at his home at 2083 Rosedale Avenue, where he does not have to bother "straightening up." Oil and water color paintings of all subjects are stacked up against the walls and assorted art materials are conveniently located on a table adjoining an etching press; and stored away in labeled portfolios are block prints, etchings, lithographs, and dry points so exquisite that the sight of them would make any collector's eyes pop.

Rice, as well as being a printmaker, is a collector of prints by contemporary artists.

"See, here are some of them that I bought and others I traded. I gave them something of mine for something of theirs," he announces enthusiastically.

One by one he picks them up and for each he has high and sincere praise. Represented in the collection are some of the nation's best known etchers, block printers, and lithographers.

His early Pennsylvania background is reflected in much of his work which is ruggedly strong in treatment yet full of the poetry of nature. The subjects are of every day—barnyards, village streets with chickens and ducks, a country lane, abandoned mills, a lonely pine, a snow-laden cedar, simple subjects within the comprehension of the masses and yet handled with the sensitive comprehension of the nature lover.

Here, as in his other subjects, Rice has made good use of his chief hobby—natural history. For many years he devoted much spare time to photographing flowers, trees, birds, butterflies, and landscapes—many of these published in magazines and received national recognition.

"Every tree has its own characteristics," he says, "But you have to look lovingly for them."

Rice uses battleship linoleum for much of his work, although wood is sometimes used by way of variety. Linoleum has one advantage over wood in that it has no grain and may be cut whatever direction the artist chooses; whereas wood is more easily engraved when cut with the grain instead of across it.

He draws his preliminary designs carefully with pencil or water color and then traces them on very thin tissue paper with India ink and a small sable brush.

The tissue is then glued firmly face down to the linoleum block; and before carving, is oiled with linseed oil or vaseline to render the design more visible. The white lines and spaces are next attacked with U- and V-shaped chisels or gouges, and knives.



When the cutting is complete the paper is removed with a wet sponge; and after making a few extra corrections, the block is ready for printing.

Rice seldom uses a press, but instead inks the block with a rubber roller (though sometimes with a wide brush), lays the paper on it, and rubs the back of the paper with a "baren" according to the method practiced in the Orient. The baren is a cardboard disk enclosing a braided mat and covered with bamboo leaves. When this covering wore our Rice re-covered it with corn husks which he found a suitable substitute—the fibrous texture of the corn husks closely resembling that of the bamboo leaf.

The prints are noted for their rich color effects. Each color is printed from separate blocks, though occasionally one block may serve several colors, providing they are properly and widely separated on the block area. Finally the key block (dark outline block) is printed over the other color imprints and the picture is complete. The main difficulty in color printing, or multiple printing, is in registering each impression accurately. A slight slip, and the print is ruined. It therefore requires a very steady hand to perform this delicate operation.

Printing inks with an oil base are the pigments used by him generally.

He is doing more than making good prints. He is preserving in color and fine design the romance and charm of many of the old landmarks of California that have disappeared or are fast falling into decay. Old adobes and Missions in San Juan, Monterey, the old fisherman's wharf in San Francisco, glimpses of long gone shipyards in Alameda or on the Estuary, quartz mills with their "arrastras" of pioneer days—these are but a few historic things he is saving for future generations to enjoy.

One of the finest block prints Rice has made is his "Old Bridge—Chartres." The old stone bridge steps with big arches across the Eure River that is alive with great ripples dancing in color. The ripples carry the eye up to a group of buildings in the background that are well designed and colored. This print having been shown widely throughout the country was honored by a showing at the Golden Gate International Exposition in 1939.

In no small measure the success of Rice's prints is due to their individuality. Each is a creation in and of itself, and not a mechanically made thing of line and color. Whether he speaks in his prints of cold and lonely Sierra peaks or of the Redwoods, love of his art breathes through every print.



LAGUNA COVE

by PAUL LANDACRE

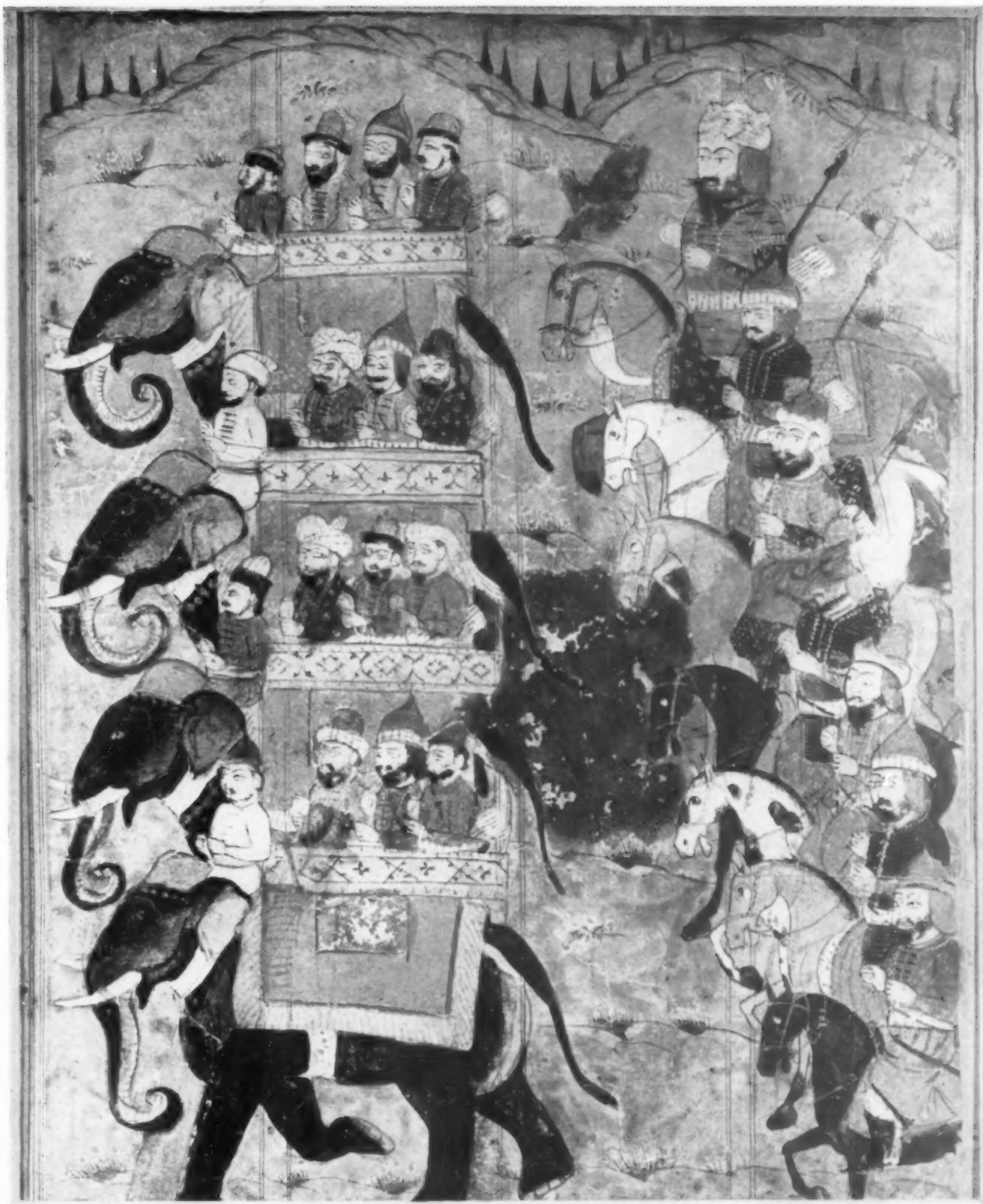


SCHOOL ORCHESTRA

by MABLE FARMER

The above prints, one by Paul Landacre and the other by Mable Farmer of Stanford University, are excellent examples of the most direct method of woodblock printing. The cut-out portions form the white accents while the uncut portions are the solid areas. In this method the whole subject is achieved with one block





THE RAJAH'S ESCORT  
Indian, Rajput  
About A. D. 1600

A simplified arrangement for producing perspective, resulting in a decorative composition of the subject. A pleasing style for murals.



BATTLE OF THE PRINCES

Indian, Mughal

Early Seventeenth Century

Showing the subject in three phases—the approach, the battle, the ending. The entire subject becomes a decorative picture with an Oriental tapestry quality rather than a gruesome-like modern battle-scene illustration





A SEA BREEZE  
WOOD BLOCK  
WILLIAM S. RICE

A block print that successfully  
combines the charm of a brush  
technique with the print texture



Still Waters

W.S. Rice



Green Parrot

W. S. Rice



His Night Out

W. S. Rice

Three wood blocks by William S. Rice of Oakland, California. The top subject is in black and white, conveying the subject completely with the "lights" only cut out of the total surface. The two bird subjects are color prints produced with several block printings.





## SOMETHING NEW... SOAP PLASTIC!

EDITH L. NICHOLS

Assistant Director of Art, Board of Education, New York City

(Photographs by Courtesy of National Soap Sculpture Committee)

**I**N THESE DAYS when many art materials are on the priorities list and all materials are scarce, it is heartening to hear of a new use for something inexpensive, obtainable, and often discarded. What have you done heretofore with soap chips left after your carving lessons? Little of importance, I'll wager. Now, Mr. Ernest Bruce Haswell, sculptor, of Cincinnati, Ohio, has discovered that they may be transformed into a very usable modeling material. So save all your soap chips, all your spoiled pieces, and all the old models that have been exhibited for some time, and turn them into the new *soap plastic*.

The process is very simple. Run the chips, broken pieces, or if you feel extravagant, new cakes of soap, through an ordinary meat grinder, using the small holes. (Figure 1). If the soap is quite fresh this ground up material can now be used as you would clay. If old dry pieces have been ground up, cover with damp cloths until enough moisture has been absorbed to make it the right consistency for use. If not needed immediately, it may be packed in large mouthed glass jars or crocks covered with cloths kept damp and put away to be used later. When lesson time comes, distribute quantities about the size of an

apple, and use something clean, smooth, and hard to work on. A board or stiff cardboard covered with oil-cloth, a tile, a piece of battleship linoleum, or even a piece of kitchen linoleum will do.

Start with a simple object, with few planes that can be modeled from a compact lump. A sleeping kitten curled up like a ball, a tiny rabbit with ears flattened to its body, a baby robin in a nest, a frog sitting on a rock (Figure 2).

1. Knead the handful of soap plastic until all the air pockets and bubbles are worked out and cracks filled up (Figure 3).

2. Press it into a mass the general shape desired.

3. Large details can be patted or shaped with the fingers, as leg joints, contour of head, smallness of neck, etc.

4. Smaller details may be added with very simple tools as spoons, orange sticks, sharpened ends of old pen holders, nail files, and hairpins. But the most satisfactory forms are the simple ones that require few details.

5. Finish carefully and thoughtfully. Think all around the piece so that it is beautiful from every

angle. Work need not be hurried as the material is slow drying.

While working, keep a damp cloth handy to wipe hands and tools. Caution pupils to keep hands and utensils clean, as the beauty of soap plastic is its ivory-like appearance. If the piece is not finished in one lesson, cover it with a damp cloth as you would clay. An inverted bowl, glass jar, or tin can over this will help keep the moisture in. Be careful that no material touches it that is apt to rust or your whole piece will be discolored and spoiled.

If a piece becomes too dry between lessons because cloths have not been kept damp, dip it quickly in water and set it aside for a few minutes until the moisture is absorbed. Then continue as before.



When more ambitious work is attempted that involves adding pieces like ears, or if two parts are made separately and then joined, or a piece breaks off during modeling and patching is necessary, roughen the two surfaces to be joined, press together firmly and hold long enough to set. Then smooth outside edges carefully until no crack or joining is visible. A safer rule is to avoid objects with projecting or spindly parts that are apt to break.

Models may be made to look like ivory if when dry the surface is burnished by rubbing carefully with the thumb or palm of the hand.

All new materials and processes must be experimented with before best results can be obtained. One must get the feel of the material and explore all its possibilities and limitations. Play with it, have fun with



it! Modeling with any material should be a creative experience and not an imitative experience. Teachers must realize that realism has little interest for the small child. He wants things to look as he in his immaturity sees them and not as they appear to our adult eyes. Respect his efforts when they are his sincere best, but inspire him to do his best. In this way only will there be development and growth.

Miss Malvina Hoffman, the eminent sculptor, said, "Training the hands to respond deftly to the mind is a distinct and joyful experience." With this newly discovered plastic, inexpensive and available to all, every child can have this experience.







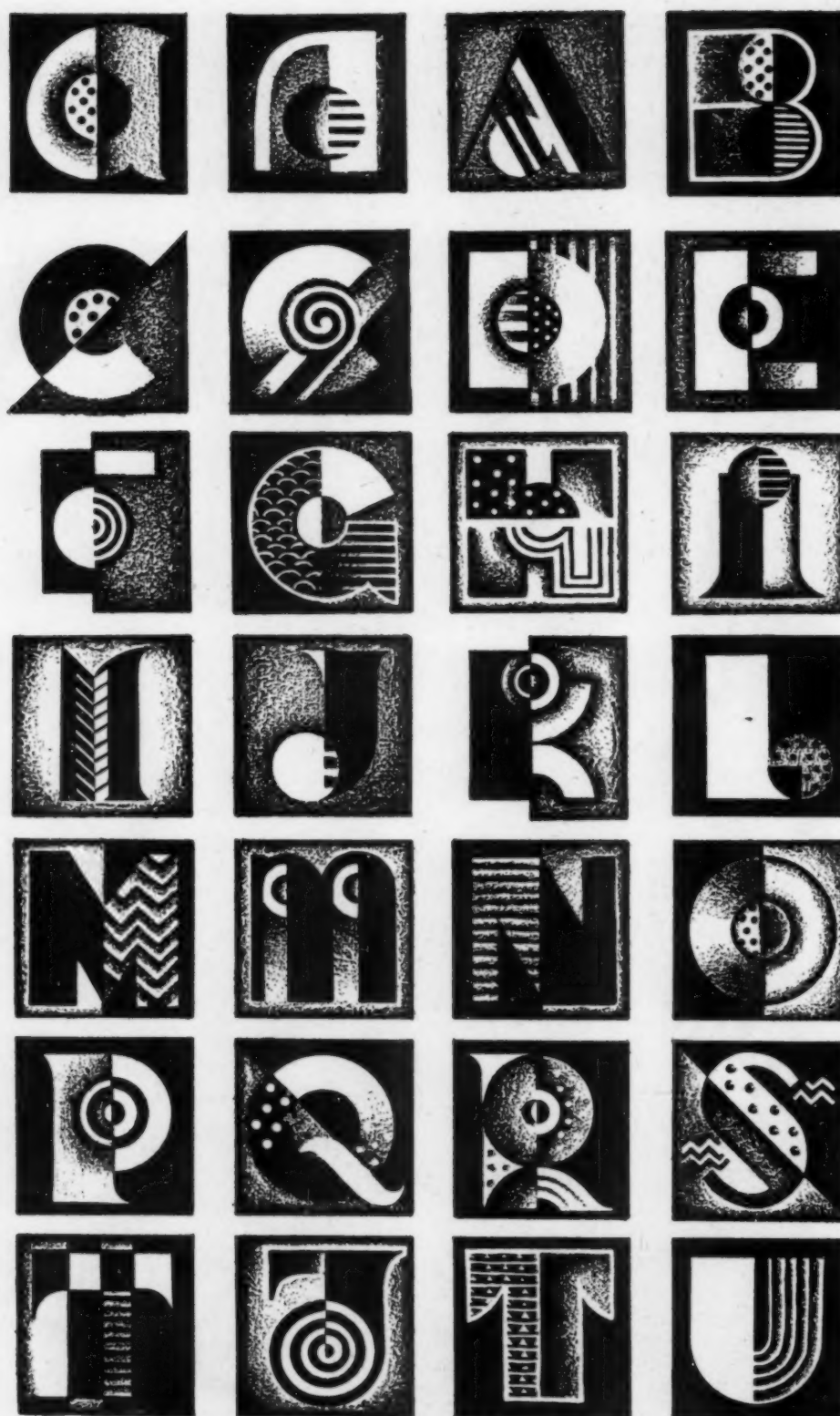
Blue swan with  
white and pink  
designs



Yellow turtle, design  
in black, white and  
red

Pink horse with  
design of yellow,  
purple and green





EAM

On the opposite page *School Arts* workshop presents its own notes on methods used while planning this new set of lead initials for the forthcoming volume. Such experiments should stimulate interest in better proportioned lettering as well as integrating design with publicity purposes such as school posters, publications and book art



AAA  
aaa

Various styles of each letter were sketched and those most adaptable to decorative use were chosen



Design experiment using outline of A

Circle used for contrast and accent



Vertical and horizontal division

Diagonal breaking of space



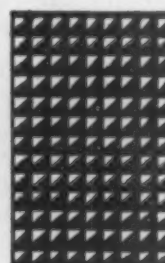
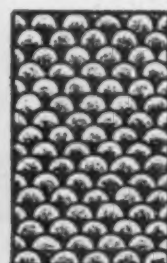
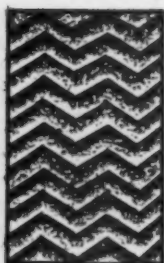
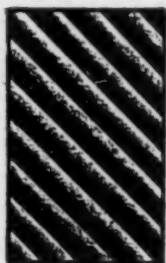
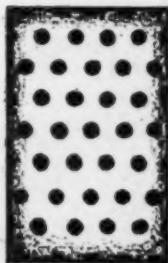
Black and white areas



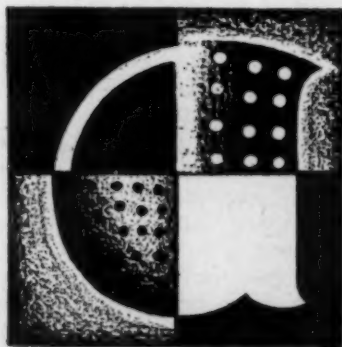
White areas shaded



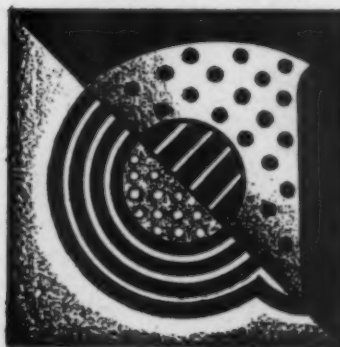
Black areas shaded



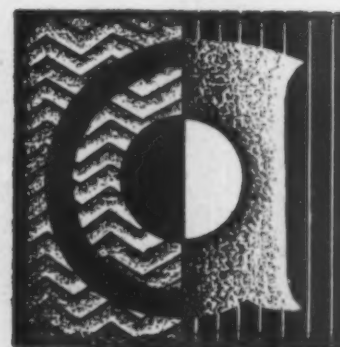
Texture samples were made to find light, medium and dark decorative surfaces which would reproduce in line cut



Subordinate texture



Predominant texture



Textured background

Esther de Linas Morton

# The First Water Color Lesson

CORDELIA B. JENNETT  
Assistant Art Supervisor  
ROSEMARY BEMEYER  
Director of Art  
Public Schools  
Kansas City, Missouri



**GREAT THRILL** for both the teacher and the pupils is the first water color lesson. There is much to do and it seems as though there is need to do it all at once. The pupil needs to know

How to care for paints and brushes.

How to wet paints.

How materials should be arranged on the desks.

How to mix colors.

How to paint a picture.

Most second-grade pupils have a pet at home. They enjoy thinking of their brush as the hairy little fellow who will be their pet at school. This pet has to be housed in a clean box, be kept clean, and handled gently. They delight in seeing him drink up surplus water from the paper when he is dry. He needs just a small drink to work in a small area and a large drink when there is a large space to cover. His hair is not to be pulled, but he is cleaned by swishing him about in water and then wiping him gently on a folded flat rag.

Beginners need to be shown how to wet the entire cake of paint without getting their water dirty. Let them arrange the material on their desks so that their workshop is convenient for them. Each pupil may work out his own arrangement.

A successful lesson may be taught by painting movements.

"Who will show us with his hands how the waves move when you sail your boat?" says the teacher, who then transcribes the given motions on the board.

They are then asked to describe the motion: "When the wind blows the clothes on the clothesline." Other examples will produce additional lines. "Move your hands so that we may see how the lightning flashes through the sky. Show us how the water tumbles and splashes in a water fall." These motions are each transcribed on the board by the teacher after the pupils have described them with their arms.

"Kickball is a game which most boys like to play. You need to know the rules in order to enjoy the game. We are now going to play a color game."

"Let's think of a few rules as our brush sweeps across the paper. Rhythm is a big word, but we can all remember, 'Do it again!' Let's have some large,

some medium, and some small shapes. Have one shape and one color most important."

"Bump the edges of your papers with the painted lines, then we'll fill all the paper."

"We want to see the shapes which we'll paint, so be careful to paint light colors next to dark colors. Fill the brush full of paint. Fill it with your favorite color. Choose any movement you like."

"Start with the waves or the lightning or the wind. While the color is wet, add another color. As they mix together you'll have made a new color. No stringy or thin lines. Make strong fat shapes."

As the children paint, bring out the points of the lesson by displaying their pictures and asking guiding questions. "Mary is wondering what color to use here. What would you use? Blue. That would be fine. I wonder why you suggested blue? The rule says: 'Do it again.'"

"John's picture is so crispy and clear. Why can we see the beautiful shapes so easily? He painted light colors next to dark colors."

Someone will exclaim: "Look, I made orange." Another will say: "See the greens."

The children are having fun. The papers are beautiful in color and fine in design. They are enjoying the liquid, free moving medium of water color. They are not hampered by subject matter and drawing. They are having experience with color and the handling of the brush.

After having one of the lessons, I asked the children to tell me everything they had learned. They listed some ten points. They learned to handle the brush, to put light next to dark, to clean paints, to wet paints, to use more water for large shapes than small ones, to use the same color again and again, to balance the picture, not to put too much on one side, to mix orange, green, and violet, to bump the edges of the paper. I then asked them what they would name these pictures. One reply was: "Playing with color." The one which delighted us the most was: "Our What Happened Pictures."

The teachers tell me that during the reading periods, the children often talk about the illustration in their books. They mention how the artist used the rules "Do it again," and "Bump the edges," and "Light next to dark."





A still life composition done in Tempera and dry brush through stencils by a student of Marguerite Fodder, Northside School, East Williston, Long Island, New York

## CREATIVE ABILITY plus POSTER PAINT

VERA V. FEE, Supervisor of the Elementary Grades, Kokomo, Indiana



NE of the chief aims of most art teachers is to urge every child to think for himself and to express his ideas by creating something from his own observations. The creative child is their greatest joy.

The first grade is the best place to begin to train the creative mind. If he is encouraged to think for himself and to express his thoughts in an artistic way in this grade, the child will probably continue to hunt for new ideas and problems and will learn to look for beauty in everything that he observes.

In my experience, easel paint has proven to be the best medium for stimulating the primary child's creative ability. Many times, the first grade teacher objects to the use of paints by such small children, but the new easel paint does not cause such chaos as water colors which were used in the past.

This paint comes in powdered form and is made in nine colors: red, blue, yellow, orange, green, purple, brown, black, and white. The last is seldom used except to lighten a color. These powders will mix and some pleasing colors are obtained by combining two or more of the original powders. This powdered paint can be mixed into the liquid form by adding enough water to give it the right consistency for spreading. There is one jar of each color to a set and one set of colors is usually enough for one room. Tall cold cream jars with tight fitting lids are very satisfactory for paint bottles. Large poster brushes are used. One brush for

each color of paint is sufficient; each brush being used in that one color only.

Large sized print paper and the back of wall paper work very nicely. If a better grade of paper is desired, manila may be used. Easels are preferable for working, but if unobtainable, large sheets of newspaper may be pasted to the blackboard and the art paper then pasted to this. If the art paper is pasted directly to the board, the corners tear out when the painting is removed, but if the other method is used, the newspaper may be torn out around the painting, thus preserving the corners.

The blackboard ledge, providing it is wide enough, is used to hold the bottles of paint. Each child is taught the care of the brushes and paints so that in a very short time the teacher may forget about the materials and leave that part to the children. Every youngster brings a smock or small apron to school and the mothers have very little soiled clothing to worry about.

For at least two or three weeks before the subject of painting is discussed, the teacher points out the lovely things within the daily experience of the children; a bush just bursting into bloom; the sky when the sun comes out from behind a cloud; a robin; boys and girls going to or from school and the bright spots of color in their clothing. Stories that the children have read are quite often told in crayon pictures and the shapes and forms are then discussed and criticized. All of these things are called "ideas" and each

child must have an "idea" or a subject in mind before he can paint.

After they have begun to notice things within their own experiences, and the use and care of brushes and other materials has been explained, the children are ready to paint. For the first few times, until they have become acquainted with the procedure, a small group of children is chosen to paint, while the others make up an audience. Not more than four are chosen at one time and only those who have an "idea" may paint. Each child may have a choice of four colors that he wishes to use in his picture. He takes the jars containing these colors and their corresponding brushes to an easel or the blackboard, where a paper has been arranged in the position the child desires. He first paints a frame around the paper, and then carries out his "idea" inside the frame. The word frame is used in preference to the word border because of its connection in the child's mind to something with which he has already become familiar.

This form of creative art may be carried on as supplementary work to the other subjects as soon as a child has learned to use the materials. After any

child has finished his reading, he may have the privilege of quietly selecting his colors and painting his "idea" of the story he has just finished. This is done while other children are continuing their work. After the picture has been completed, the teacher should take a little time for the child to explain his conception of the story to the class. Criticisms, both good and bad, are then in order and every child in the room is benefited.

The beginners are always quite enthusiastic and it is not long until they want to tell the story of every exciting experience they have had, through the medium of easel paint. A certain amount of originality is thus instilled in even the slowest child and there is certainly a contact made between the child's everyday life and his art work.

Art has at last ceased to be something mechanical that the teacher hands out step by step or by use of patterns. It has developed until it means something to every individual child. It encourages him to express his experiences so that others may understand the story illustrated by the picture. They are thereby led to appreciate to some degree the child's emotions.

## ▼ ▼ ▼ A PAINTING TEST ▼ ▼ ▼

BERNICE BINGHAM, Art Teacher at Irvington, Newark, New Jersey

**B**Y THE TIME the child reaches the fifth and sixth grades he begins to realize that for some painting projects very careful brushwork is required. In the lower grades the emphasis probably was on expression, but now posters and other illustration work necessitates staying within certain definite lines. Careless painting spoils the appearance of the project. It is easy to decree that all painting should be carefully controlled and thus solve the problem. Many teachers will agree that a much better way is to talk over with the children the difference between the two types of painting. If the difference is clear in the child's mind his "expressive" paintings won't show a tendency to lose their spontaneity nor will his more exacting work be careless and haphazard.

Once the child understands that sometimes his brush will be expected to stay within very strict confines a painting test will be useful. The test may accomplish the following results:

1. The child realizes the degree of control he has over his brush and where he might benefit by extra practice.
2. The teacher has a fairly good idea of the degree of coordination of the individual child and won't expect too much of him, but rather will look for slow, steady improvement.
3. Repeated at intervals, the test will show, in a nearly objective manner, improvement in coordination not easily observed in day by day classwork.

4. By bringing out into the open the differences in emphasis between "expressive" painting and technical painting both will benefit, for the first will retain its freshness and the second will become progressively more controlled.

Administration of the test is simple. A large copy of the test is painted by the teacher. The children have compasses, rulers, black paint, and brushes. After explaining that we are trying to find out how well they can make their brush stay within certain lines and follow carefully on top of others, the children go ahead. Two half-hour periods should be sufficient for all children. Some will finish long before the others. It is interesting to note the fact on their paper when they hand it in. Perhaps their speed results in carelessness or, on the other hand, you might find apt pupils for sign making and the other odd jobs that often require quick, neat work. Also note those who are very slow, albeit careful. They are likely to be done an injustice in an art class where the time spent on projects is based on a class average and unfinished work is marked down.

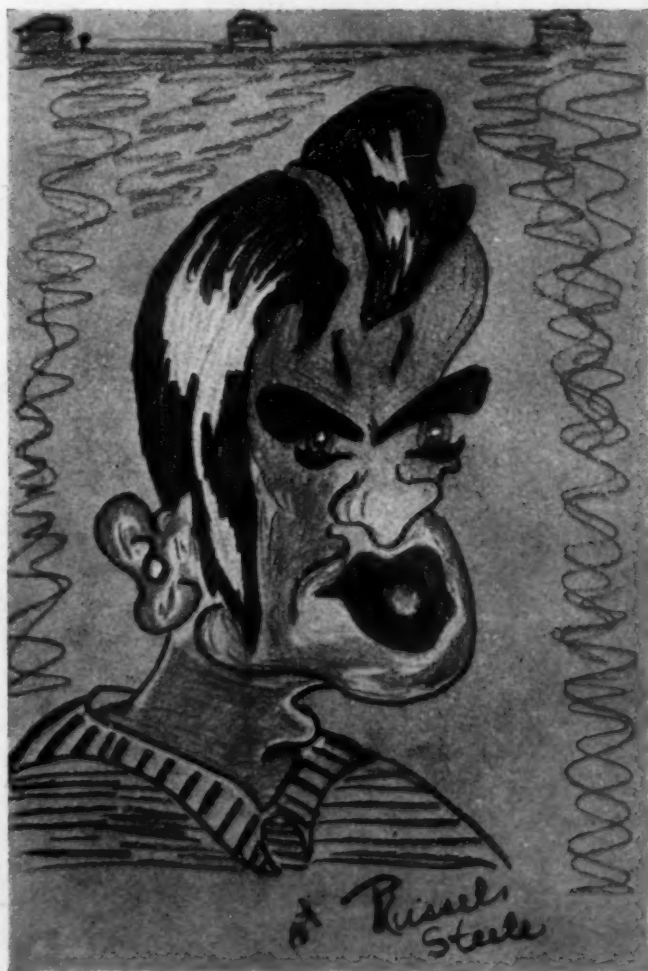
Perfectly done, each figure in the test is worth 25 points. The degree of carelessness is indicated by a reduction in points. The class average will probably be in the eighties, with a range from thirty to the coveted one-hundred fifty. Only one boy in our classes, a sixth grader, has ever made a perfect score. It occurred the second year of his taking the test. His pride in his accomplishment was only exceeded by his fame among his classmates.



# THE UGLIER THE BETTER

**VIRGINIA O'LEARY**

Art Instructor, Clark Junior High School  
St. Louis, Missouri



**J**O ADVOCATE ugliness is really a novelty in teaching art! However, I have found that for a certain type of boy the drawing of imaginative, gruesome faces is a good emotional outlet.

Though the student may not be striving for any artistic effect at the time such uninhibited creations can be an introduction to drawing where it otherwise would be shunned. Bold and unaffected technique is typical in such experiments. Should the young artist become interested in further study of cartooning portraiture or illustration he will have already become acquainted with his medium and have no fear of expressing character in his work.



Cut paper Compositions at the left. Finger Painting "Correlation of Art and Music" at the right and on the table are Construction and Applied Design

## A PLAN FOR ART INTEGRATION

MRS. LELA LOWE COONEY, Teacher



HERE had been a great demand for some time for an art class which would be helpful to the classroom teacher in planning, presenting, and executing an integrated unit of art work.

The classroom teacher had said repeatedly (and very truly) they had had art courses and learned to make very nice individual pieces of work but when it was over they were just as lost as ever—to know what to do when put before a class of thirty-five or forty children and expected to get results in integration of art with their other school subjects.

Where do you start—what do you draw first—how do you keep every child from making the same thing—how do you organize group work? Questions could follow from now on, but I am going to attempt to tell you how this class of teachers worked.

The class was offered through the University of Cincinnati, and in announcing the course, the following explanation was given: "A practical course in classroom instruction, to include planning an integrated art program, practice in fundamentals needed to carry out plans, uses of media which are applicable to the problem, and criteria for elementary school art to aid teachers in determining the value of results."

When the enrollment was completed there was choosing and planning of an integrated outline of art, suitable for the grade level of each teacher in the class, and the range was from kindergarten through grade six. First, a list of topics was read, which would help the teacher to see what it was possible to choose from any subject that she taught or to select from any phase that would be of interest to her class.

Following is only a part of the list, but it will help you to see how this step was carried out.

### KINDERGARTEN—GRADE 3

Daily Experiences  
Games We Play  
A Rainy Day  
Memory Experiences from Play  
and Stories  
Community Interests  
Health and Safety  
The Parade of the Months  
Our Interpretation of Music  
Pictures That Record Tell  
A Visit to the Country  
The Picture at School  
Our Radio Station  
Story of Clothing  
The Toy Band and Instruments  
Fairy Subjects

### GRADES—4, 5, 6

Columbus and the New World  
Indian Tribes  
Historical Parade  
Art in Conservation  
Art and the Community  
New World Discoveries  
Original Poems Illustrated  
Development of Printing Press  
Campaigns on Safety  
The National Parks  
Contributions from our Ancestors  
Why We Celebrate Our Holidays  
Pictorial Maps  
Story of the Calendar  
Tropical Dwellings

We then decided that when a topic was chosen it should be given a suitable name.

### FALL SUGGESTIONS—KINDERGARTEN—GRADE 6

Figure Drawing	Places of Interest
Animal Drawing	Back to School
Free Brush Compositions	Signs of Fall
Flower Compositions	Creative Compositions
Outdoor Sketching	Music and Art
Summer Camps	Summer Experiences

After choosing the subject, the Unit was divided into parts. This was the one way we could check on ourselves to see that the class would have a variety of problems and use of varied media.

### VARIETY IN PROBLEMS

For Kindergarten—Grade 3, the division was:	
Drill Lessons	Construction
Illustration	Appreciation
Design	





Drill in figures, animals and heads, in some cases a knowledge of Overlapping was shown. Form and Value are shown in many of the drill pictures

For Grades 4, 5, 6, the division was:

Drill Lessons  
Illustration  
Design  
Posters

Applied Design  
Construction  
Appreciation

#### VARIETY IN THE USE OF MEDIA AND MATERIALS

Water Color  
Powder Paint  
Crayon  
Paint and Crayon Combination  
Crayon Batik  
Cut Paper  
Torn Paper  
Papier-mâché  
Paper Modeling  
Finger Painting  
Chalk  
Charcoal  
Scraps of Goods  
Crayon on Muslin  
Chalk on Wallpaper  
Paint on Wallpaper

Tye dye  
Murals Constructed  
Panels  
Newsprint  
Old Newspaper  
Wrapping Paper  
Dry Cleaning Bags  
Corrugated Paper  
Cardboard Boxes  
Shoe Boxes  
Colored Construction Paper  
Thin Poster Paper  
Cream and White Drawing Paper  
Paints and Crayons

The following is a sample outline made by a sixth grade teacher and a member of the class, Louise McFarland.

SUBJECT: "Colonial History of United States"

DRILL LESSONS—Figure Drawing—Animals

#### ILLUSTRATION

*Individual Illustrations* developed from sentences, which included:

Clothing worn  
Types of homes, cabins, plantations  
Furniture  
Kitchen  
Quilting and weaving

*Murals* (group work) showing:  
Progress of each colony  
Home life  
Plantation life

*Map* (group work) showing:  
Where settlements were made  
Occupations of settlers

#### DESIGN

Covers for Individual Books containing stories on Colonial Life  
*Motifs* to be used for Designs

Cabins  
Trees  
Grains of corn  
Corn shocks  
Animals  
Pumpkins  
Ships  
Heads of people  
Colonial figures

*Designs* that could be used for:

Quilts  
Samplers

*Plate designs* (using any of the above motifs)

#### POSTERS

Advertising Colonial Life and the Exhibit we plan to have when our entire Unit is completed:

*Poster Slogans:*

The Women at Work  
The Colonial Costume  
Colonial Homes  
See our Colonial Exhibit, Room 110

#### APPLIED DESIGN

Block Printing (using motifs under "Design")

#### CONSTRUCTION

*Dioramas*, depicting

Virginia Colony with cabins, forts, and suitable background  
Colonial bedroom with furniture, quilts  
Colonial Kitchen  
Pilgrim Settlement

#### APPRECIATION

Of beauty in nature  
Beauty in surroundings  
Color and Design in clothing  
Appreciation of paintings through study of Design, Color and Composition

Perhaps we are leaving "Types of Work" without much explanation, but we will come back to it many times as we continue on the Unit.

#### DRILL LESSONS

The classroom teacher often asks, "When should I have a drill lesson?" Answer: "Whenever it seems necessary; any time you feel your class has a need for it."

We had already learned that figures or animals would be necessary in everyone's compositions. The drill lesson in figures followed—we learned to draw the figure, front, back and side view. I demonstrated with rapid sketches "action figures."

We drew our first figure by folding the paper in four equal parts, as shown in Figure 1. We did our next ones by dividing the space into four equal parts, since it would be impossible to always fold the paper.

We learned in costuming the figure that clothing fits against the figure at the shoulders and the waist. (See Figure 2.) We also learned that lines curving downward at the neck, waist, bottom of sleeves, skirt or trousers help to give form to the figure. (See Figure 3.)

At this point we were ready for form in color or value in completing the costume of the figure—some were working in charcoal and some in crayon. I demonstrated that in shading an area very dark on one side and gradually to a very light on the other, would give it form or make it look round (Figure 4). They were very anxious to try it and found their results very satisfying.

**THE HEAD**—some were quite disturbed about the face, so we took another piece of paper and had a drill lesson in drawing the front, three-quarter and side views. We learned to draw hair on the head and to make hats fit down on the head. The eyes, nose, mouth and ears were placed according to the division in the sketch. See Figure 5.

**DRILL IN ANIMALS**—The drill lesson in animals was done in charcoal or crayon. We stayed away from pencil, because it makes a fine line and for the beginner has a tendency to promote tight, cramped drawings—and our aim is for creative compositions. In drawing the animal we first considered whether he had a fat body, long, thin or short; size and length of legs; size and length of neck; size of head. With this in mind we drew an oval for the body, and the rest of the animal was built up according to the sketches in Figure 6. When the position of the animal was completed, we referred to pictures for the characteristic features that make the animal what he is—neck, ears, legs, tail, etc. Do not misunderstand at this point—no animal was copied from a picture. We applied our knowledge of form—on the animals.

#### ORGANIZING A COMPOSITION

Illustration comes under organizing a composition. To define "Illustration"—it tells a story. It might be drawn as a realistic story or handled in a decorative way.

At this point we took the subject matter under Illustration (in our outline of the Unit) and developed sentences. Out of the number of sentences written, each member of the class was to choose one to illustrate.

##### Class Subject

"Daily Experiences"

Grade 1

"Health and Safety"

Grade 2

"Early History of Kentucky"

Grade 3

"Southwestern Asia"

Grade 4

##### Sentence

It was raining as I came to school this morning.

I brushed my teeth before I came to school.

The Indians captured Boone's daughter Jemima and two other girls.

Across the vast, sandy desert of Arabia moved a slow caravan of Bedouins.

In order to do a good piece of illustrating it was necessary to follow a few rules.

#### RULES FOR ILLUSTRATION

##### KINDERGARTEN—GRADES 1, 2, 3

Fill the page.

Paint or draw large.

Use different colors.

Balance the colors—do not have all of the yellow on one side of the paper.

Overlapping—make your picture connected and not have your ideas spotted on the page; place one part back of another.

Work for interesting color combinations and not always realistic coloring.

##### GRADES 4, 5, 6

##### Center of Interest

(The most important part of the sentence.)

Draw the center of interest—first.

Make it fill the page.

##### Overlapping

Drawing one part of the composition in front or behind another part: to check this we watched carefully to see that we did not have rivers of space running through our picture.

##### Line Direction

In any good picture, if you think abstractly you will find straight lines, straight slanting lines, and curved lines. Follow through the picture and see how they are composed: the slanting lines will hit forcefully against another straight or straight slanting line or a curve. For example, see Figure 7. In making our compositions we watched to see that we had forceful line direction—which also helped us in overlapping.

##### Freedom

We tried to draw creatively rather than thinking too realistically about our subject.

##### Color

Color in itself can be a big subject. We studied it in terms of values. When we worked in charcoal we were able to get many values of grays to black. We applied the knowledge gained here to our range of color which helped us to see a greater beauty in value of color, rather than putting it on—all of the same intensity.

We found we could use the same rules of "Organizing an Individual Composition," in group work such as Murals, Panels and Maps. In place of one child doing the entire composition, assignments were made so that each child knew his contribution to the panel and drew it on when it was needed in the organization of the composition.

#### FINGER PAINTING

Finger painting was an easy step from Illustration over to Design. We had at this point learned something of organized composition through division of space—therefore were able to appreciate form and movement made with rhythms of music; and at the same time learning the integration of art and music and further clinching the organization of a composition. One teacher at this point said—for the first time she was able to see something in finger painting. To them before it was simply moving your hand and fingers over the paper, and using the paint but no thought given to Design and Composition. They had seen it demonstrated many times, had even attempted to teach it—but a great deal can be said for actually doing the things for yourself.



Fig. 1



Fig. 2



Fig. 3



Fig. 4

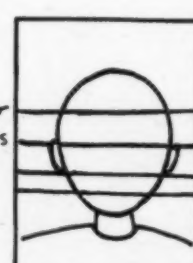


Fig. 5

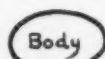


Fig. 6

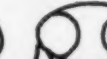
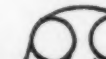
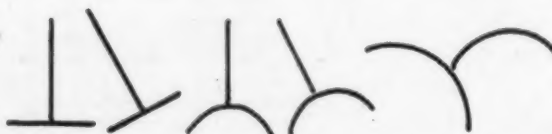


Fig. 7







## ALL GOD'S CHILDREN CAN DRAW

ALICE MARLAND, Elementary Art Supervisor, Ossining, New York

**I**T SEEMS to be a fallacy that only gifted children are able to express their ideas and emotions graphically.

Art is a universal language.

Simplify methods of approach to art teaching as a means of expression so that humans will be able to use this universal tool of expression, no matter what language happens to be spoken around them. Teach graphically as well as verbally.

How? Simplify art. Bring its portrayal down to the level of both children and adults by showing how simple well known forms may be used as foundations for creating more complex forms.

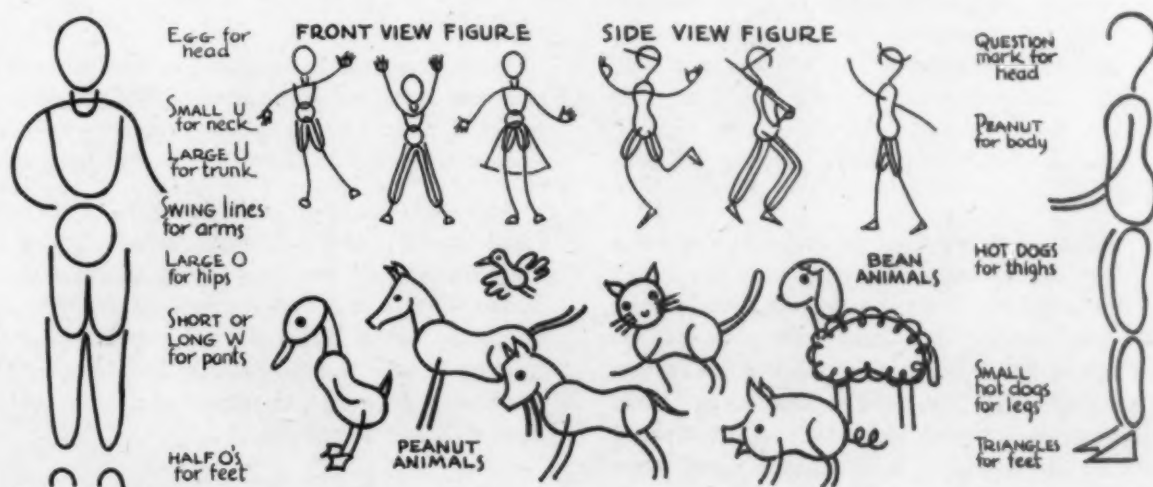
Stimulate imagination by using familiar forms. For figures and animals take such shapes as the peanut, the hot dog, the egg and use together with familiar letter forms as primary foundations; swing from these to other inventive forms. Get the spirit by taking combination forms and demonstrate how to sketch rapidly and freely. After this demonstration divide class into groups—some at blackboard working with

chalk while others work at seats with charcoal, chalk, or pencils. Encourage children to work with flat of whatever tool they have. (*Don't hold like pencil in writing—hold flat*). Work for free finger, wrist, and arm movements.

Use the first lesson for limbering up—for eliminating the child's fear complex.

Gradually come to evaluate work for structure, proportion, feeling of muscle, bone, etc. Always work for clearness or story telling power and fill paper space.

In this way we find that children have a command of typical graphic units which enable them to convert their ideas in drawing as fluently as in words. Instead of hampering the creative impulse we find our children able to use art as a means of communication (if need be to Chinese, Italians, or Greeks). One day their teacher pretends to be a Chinaman and the children tell their story without words; another day she is of a different nationality so their creative graphics must convey meaning.





## BROAD STROKE DRAWING

HELEN HAAS AVERY, Second Grade Teacher, Ithaca, New York

**B**ROADSTROKE drawing employs the larger muscles of the hand and arm, which makes it especially desirable for younger children. The pictures have mass and shading, making them more realistic and attractive to children than line drawings. They also possess a soft pastel quality which is pleasing.

Use various lengths of scrap crayon, unwrapped on an unprinted news scrap for practice. As a perfectly flat drawing surface is required, extra sheets of paper are placed on each desk as a cushion to overcome any unevenness. We also have square pieces of beaver-board which are used for larger drawings. Sometimes these are placed on the desks and the children draw standing, but more often each child puts his board on the floor, a sheet of paper on top, and with crayon box by his side, goes to work. The floor position is ideal for free expression. We have had all members of large classes busily engaged on the floor at one time.

To achieve broad stroke the crayon is held between the first three fingers and the thumb with the broad side of the crayon flat on the paper. The end of the crayon is never used. Technique must of course be taught. In first lessons we practice holding the crayon and making a straight line, then curved lines. Soon the children have attained some success in making the crayon do their bidding and are delighted to be

able to combine straight lines and curves to make houses, trees and other objects. The human figure is rather simple. The head is a circle made with two strokes. The body is egg-shaped and also made with two strokes. A faint line marks the waist; then the legs are put on with emphasis placed on giving the boy a big hip bone to provide a place for him to sit. One stroke for the upper part of the leg, one for the lower part, and one for the foot. We say that the legs bent for walking always form a tent between them. The arms give more difficulty, but by having a child stand in front of the class with arms bent at the elbows, the children soon learn to make them. A hand is just a mitten, made with the smallest crayon. We do not put in the features of the face as we cannot get them in proportion.

Proportion, color combination, and other art principles are of course emphasized. We promote deft and rapid work and try to avoid scrubbing over a picture several times which dims the clear pastel quality.

Although the first lessons need to be directed, in a short time the children make broad strokes a part of their equipment and find joy in original work. The above picture is a free expression drawing of spring activities drawn at the close of a spring unit on safety in play. There was no supervision. Nearly all of this work was done in free time, while the teacher was busy with another group.

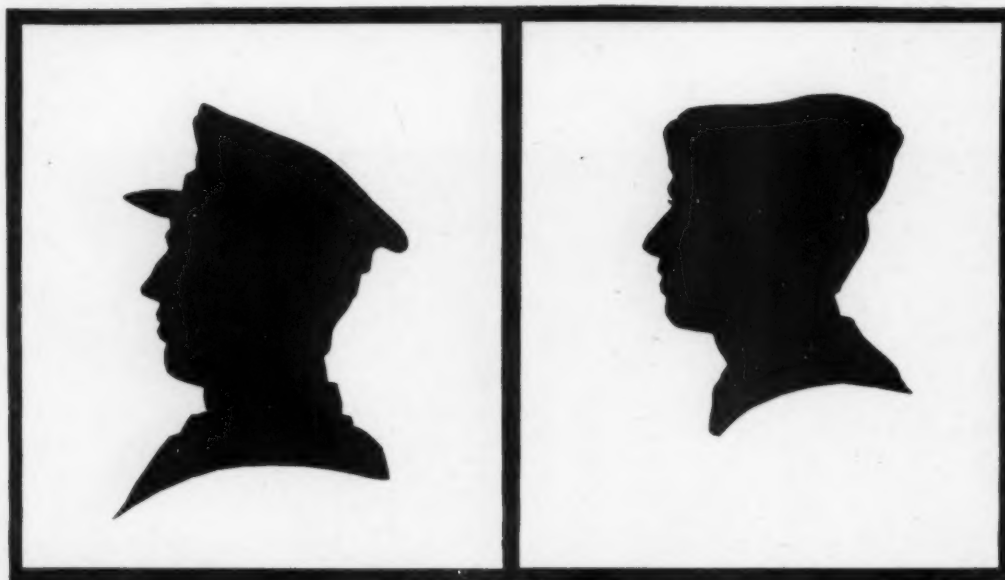




## SCRATCHBOARD TECHNIQUE

was used by Mario Ricci in executing the above subject. He is a student of Florence E. Quinn at the Olinville Junior High of the Bronx, New York.

The scratchboard drawings were first sketched in pencil, corrected, then transferred to the board that had been previously prepared with ink by the pupils. The tool used was also prepared by each pupil. Since we did not have scratchboard knives, we substituted a victrola needle, inserted into a penholder.



## SILHOUETTES AND THE WAR EFFORT

ANSTRICE CARTER KELLOGG, Art Supervisor, Saugus, Massachusetts

**W**HAT are you doing for the War Effort?" "How does the Art Department of your school or community contribute to this effort?"

Those are questions with which we are all confronted and the disposition of which we are eager to seek and to share, with others.

This activity is one which is the outgrowth from class work and may be of interest to fellow supervisors of art.

In many of the issues of the *School Arts Magazine* articles have been published of the silhouettes of people having been made by tracing one's own shadow. A brief study of these "profiles in shadow" revealed interesting stories of this means of representation as used a century and a half ago.

Early cutters such as Folwell, Day, Doyle, Bache, "The Celebrated Master Hubbard," the prolific Charles Wilson Peals, and the famous Frenchman Edouart provided background for developing further interest in this subject. Local libraries provided reference

material while the Essex Institute in Salem, where many original cuttings may be seen, added to the research.

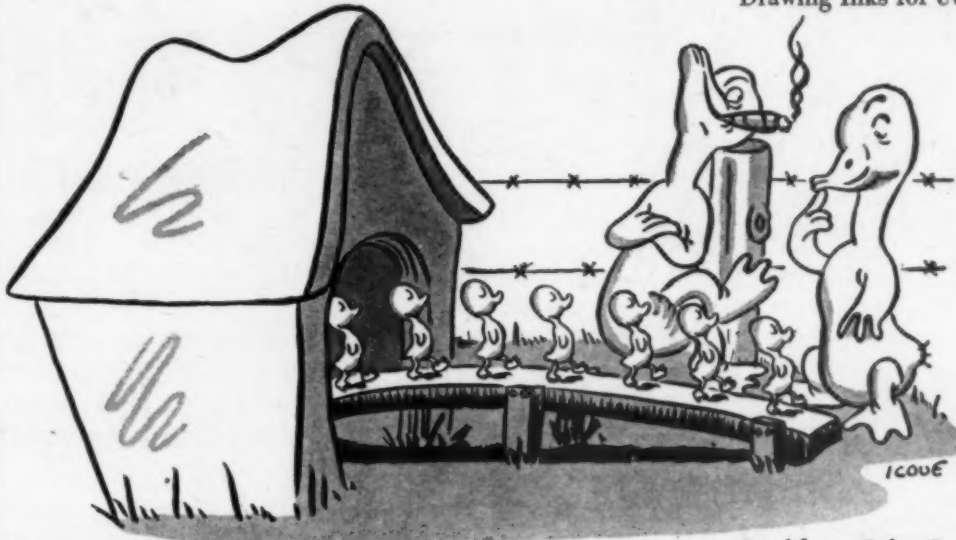
And how do silhouettes (so named by Edouart in his treatise of 1835) add to the War Effort? When the boys who have joined the Armed Forces return to visit our high school, we trace their shadows. Then we make silhouettes of their profile by reducing them directly from this shadow by means of a machine similar in construction to a pantograph. The black coated paper is folded double so that two cuttings are made in one operation. One of these is given to each service man while the other, together with his name and address, is posted on a bulletin board especially reserved for "Service Men Who Have Recently Visited the Saugus High School." This project gives the boys of our service a bit of individual recognition and patriotic pride. It also provides a reference gallery for the remaining student body who wish to copy addresses or just have fun recognizing their former classmates.





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intended to make them study recognized works of art, and then create their own interpretation of it. The results of this contest, after three years sponsorship, were hung in the Walters Gallery. Two paintings, one by Robert Andrews and the other by Milton Fisher, are reproduced on pages 334 and 335. Again the influence of the war is reflected in these paintings. We are indebted to Mary Brown Filley of the Walters Art Gallery for this valuable contribution.

★ "A Psychiatrist Looks at Art," and says: "Art in its various forms has done more for most people than reason or intellect ever could. . . William Lyon Phelps has said that some of us read to remember while others read to forget . . . I do not care much which use art is put to so long as it makes men feel better and braver and more able to meet squarely the deprivations and defeats, the rewards and honors and the other vicissitudes of life." Dr. Bradford Murphey of Denver has said some other things in that remarkable article on page 336 which are true and appropriate in these troubled times.

★ Juvenile delinquency! See the expressions on the faces of those Chicago children and tell me—will those boys and girls, can they ever be delinquent under the spell of such profound interest? Miss Jessie Todd of the University of Chicago Elementary School has preached a whole sermon in three paragraphs, illustrated by her artist friend, Margaret Swords, in one photograph on page 339. Anything more would be anticlimactic.

While we are enjoying this page from Jessie Todd, turn to page 347 and see those Clay Figurines and Animals modeled by her young students. Works of art, all of them. I imagine many of you will be trying the same thing, but it will be better if your children originate different designs. Don't copy!

★ Objection is commonly made to clay modeling as an art-craft project because of its more or less "messy" nature. Necessary equipment, too, is often lacking for this type of craft. However, clay modeling is a splendid medium for stimulating art expression, and any teacher and school that can put up with the "mess" and find the equipment will be well repaid. That is the testimony of Helen Nelson, Art Instructor at Melrose Park, Illinois, whose story will be found on page 341.

★ William S. Rice has been a valued contributor for many years. His articles are always constructive and instructive. As a creator of block prints and a teacher of how to make them there are none better. You will, then, be particularly pleased to know more of the man and his hobby as given by Betty Townsend of Oakland, California, in her contribution on page 343. Curiosity about the personal appearance of this gifted man will be satisfied when you look upon his strong and dignified features.

★ While thinking of block prints, do not overlook those of Paul Landacre and Mable Farmer on the following page—344. They are unusually fine specimens.

★ Our good friend and Assistant Director of Art in New York City, Edith L. Nichols, does not often favor us with a contribution from her own experience. When she does, however, it is something to talk about, as you will understand when you read her article on page 345—"Some- (Please turn to page 8-a)

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#### MISS HELEN L. VARNEY

An art teacher 54 years, a *School Arts* subscriber 43 years, an inspiration to a host of students and friends always

Surrounded by the implements of her art and wearing the smile which is the heritage of good living, Helen L. Varney still closely supervises the art instruction in the public schools of Brunswick, Maine, which she has done since 1890. And, according to the *Lewiston Journal* of September 4, 1943, "this town holds the record of hiring no other instructor in that line."

When the "Applied Arts Book" (now the *School Arts Magazine*) came out in September 1901, Miss Varney's name was among the first to be entered in the list of subscribers. From that day to the present a copy of every issue of this magazine has found its way to her desk. A great change has taken place in the teaching of art, but this versatile teacher with an alert mind has been able to view these changes with equanimity because, she says, "I am not averse to moderns. Every age has them. There is no progress without them. We have to have new ideas in order for growth. . . . What is good is passed along and treasured."

Helen Varney has passed along many good ideas, some of which have borne fruit in pupils who have become artists in their own right. She has kept abreast of the times by constant attendance at such meetings as Eastern Arts Association, by study at art schools, and by more than one trip to Europe.

The *Lewiston Journal* closes thus: "Personally Miss Varney may be a veteran teacher, with a record of service in one field that is hard to beat anywhere in Maine, but she doesn't look the roll of dean. For her enthusiasm is unabated and her energy unflagging."

To meet Helen Varney has always been one of the anticipated pleasures when going to the Eastern Arts Convention. I found her, as usual, in New York in April, a little older perhaps, but still with unabated enthusiasm and gracious good humor.

Are there any other members of the *School Arts* Family who have all the Volumes since September 1901, or who have been subscribers for these 43 years? Hands up!

A. G.



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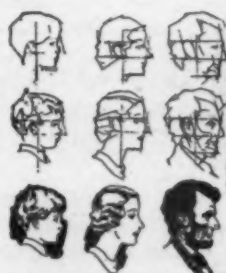
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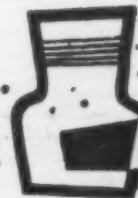
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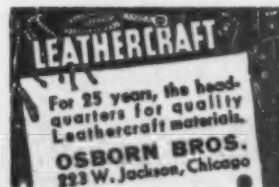
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thing New—Soap Plastic!" Being a practical director she has given us a practical subject, one which may be used in any school. Here is a place where all kinds of soap may be combined, regardless of its special qualities as proclaimed over the radio!

★ Lettering is a universally popular and important art subject. Good lettering occupies a large place in advertising art. You have undoubtedly noted the initial letters in the text pages of *School Arts*, and maybe in other magazines. On pages 348 and 349 our Associate Editor, Esther Morton, shows us a new alphabet and how the letters should be drawn in detail. These characters will be used to decorate *School Arts* pages in the new volume. May I suggest that the creation of another alphabet will make a practical art problem for your pupils next year.

★ Now we come to another phase of art teaching and the use of other mediums. Cordelia Jennett, Assistant Art Supervisor, and Rosemary Bemeyer, Director of Art, Kansas City, Missouri, give in detail the story of "The First Water Color Lesson." This is a very practical lesson in the care and use of materials, the rules to be followed, etc.

From water color to Poster Paint, as taught by Vera Fee, Supervisor of Elementary Grades at Kokoma, Indiana, is but a step, but that step involves creative ability even in children of the first grade. If a child is "encouraged to think for himself and to express his thought in an artistic way . . . he will continue to hunt for new ideas . . . and to look for beauty . . ." Given the tools with which to express himself, ideas do come to the child's mind, and ideas are necessary before he can paint. Read carefully this splendid article by Miss Fee.

The next step is Painting! Bernice Bingham, art teacher at Irvington, New Jersey, uses "A Painting Test" as the vehicle for emphasizing the importance of careful brushwork. Well, let's see what Miss Bingham says about that on page 352.

★ "The Uglier the Better" would seem to indicate a very depressed and careless mental condition. Possibly the contributor of this page has been reading the series of pictures and stories in one of our popular magazines under the general title "Guilty"! Virginia O'Leary, Art Instructor, Clark Junior High, St. Louis, explains the matter on page 353. There are many sides to art appreciation.

★ "A Plan for Art Integration" by Mrs. Lela Lowe Cooney, was offered through the University of Cincinnati, in response to a great demand by teachers for an art class to help in planning, presenting, and executing an integrated unit of art work. These outlines for several subjects are exceedingly helpful and should be kept for constant use. You may need extra copies of the magazine to cut up for filing. Order early if required!

★ The Elementary Art Supervisor at Ossining, New York, Miss Alice Marland, is convinced that art is a universal language, and that "All God's Children Can Draw." Not only to the gifted is given the ability to express emotions graphically. Some of us cannot yet draw a cat to look like a cat. Perhaps we were not started right. According to this teacher, drawing is possible for everybody, if it is simplified! Now turn to page 357 and see how she makes it simple.

(Next page please)

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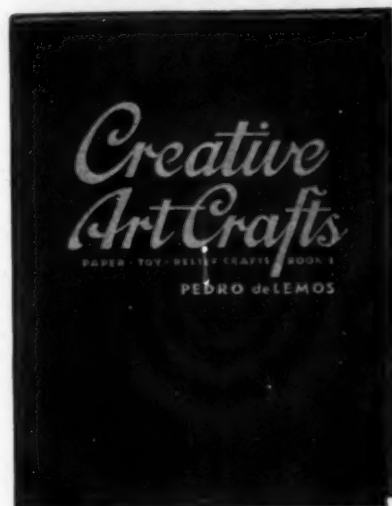
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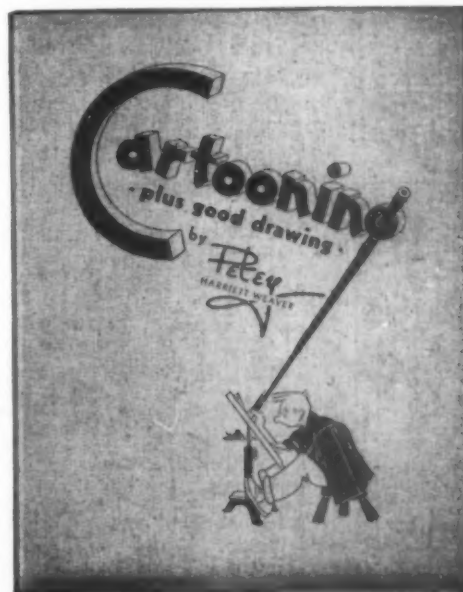
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SEPTEMBER 1943 - JUNE 1944

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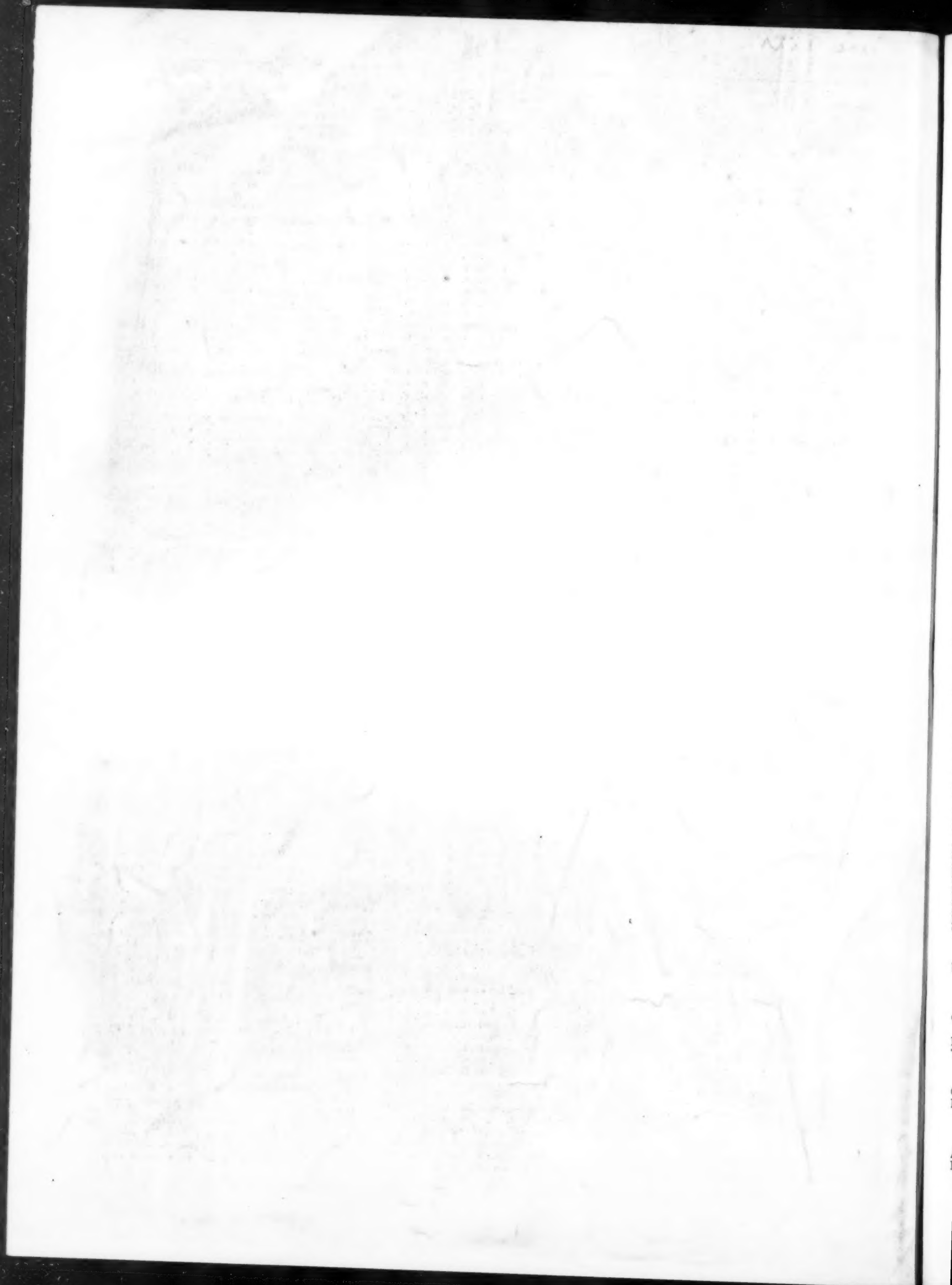
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